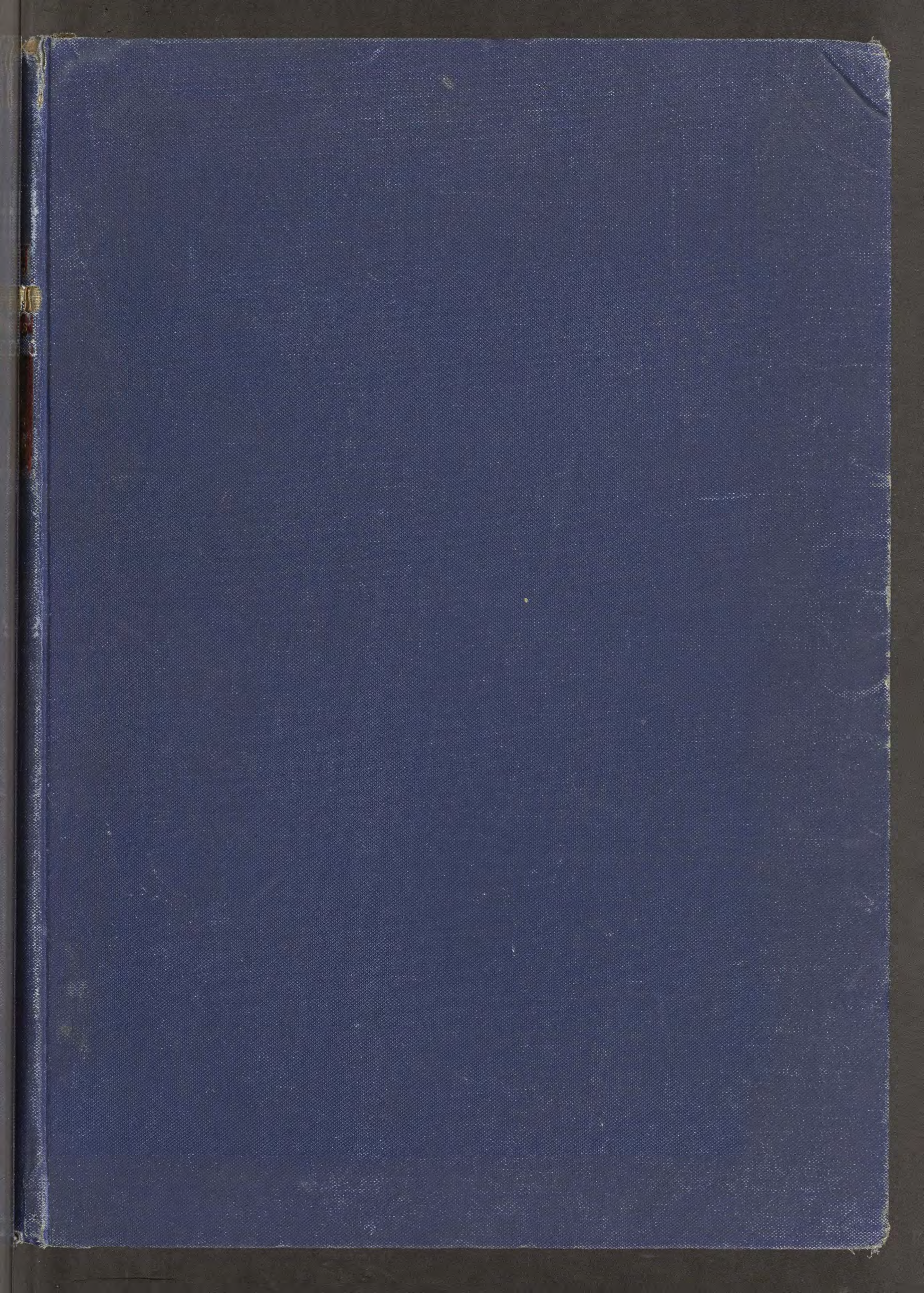
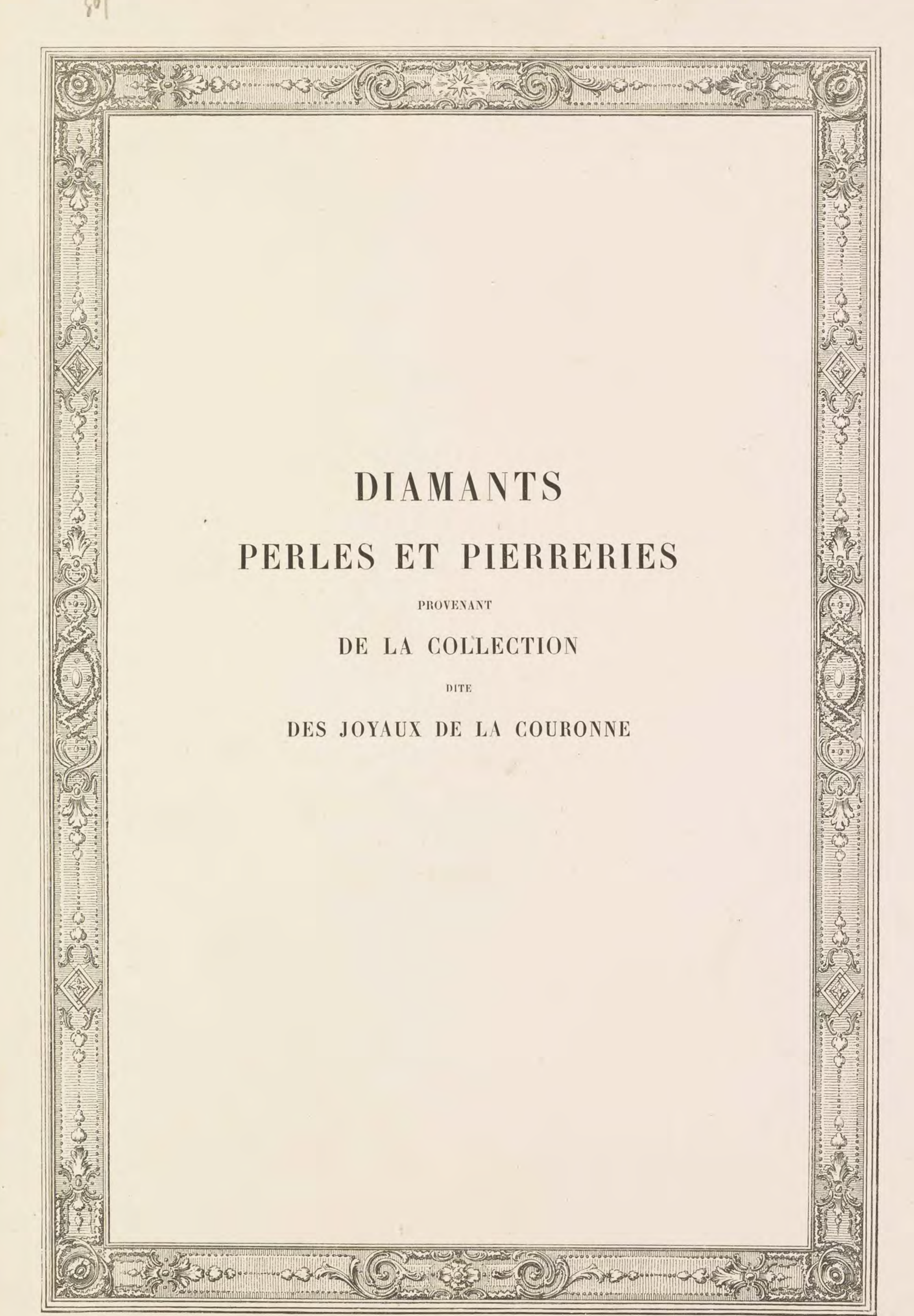


Rare

2 different Volumes in I

French Origin Jewel Cat
&
9 new Vaults



DIAMANTS
PERLES ET PIERRERIES

PROVENANT

DE LA COLLECTION

DITE

DES JOYAUX DE LA COURONNE

MINISTÈRE DES FINANCES

DIRECTION GÉNÉRALE
DE L'ENREGISTREMENT, DES DOMAINES ET DU TIMBRE

DIRECTION DES DOMAINES DE LA SEINE

DIAMANTS
PERLES ET PIERRERIES

PROVENANT

DE LA COLLECTION

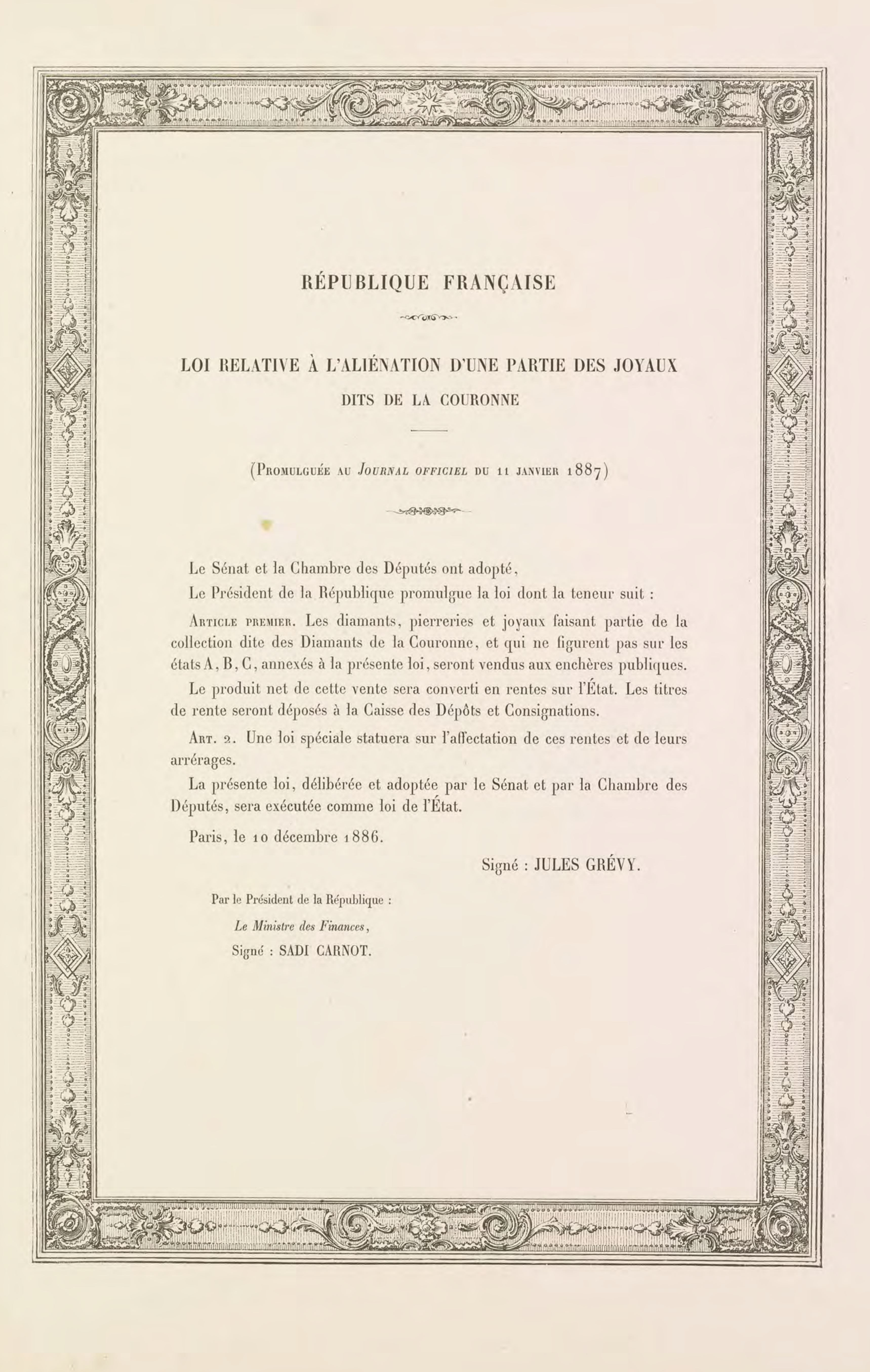
DITE

DES JOYAUX DE LA COURONNE



PARIS
IMPRIMERIE NATIONALE

M DCCC LXXXVII



RÉPUBLIQUE FRANÇAISE

LOI RELATIVE À L'ALIÉNATION D'UNE PARTIE DES JOYAUX DITS DE LA COURONNE

(Promulguée au *Journal officiel* du 11 janvier 1887)

Le Sénat et la Chambre des Députés ont adopté,

Le Président de la République promulgue la loi dont la teneur suit :

Article premier. Les diamants, pierreries et joyaux faisant partie de la collection dite des Diamants de la Couronne, et qui ne figurent pas sur les états A, B, C, annexés à la présente loi, seront vendus aux enchères publiques.

Le produit net de cette vente sera converti en rentes sur l'État. Les titres de rente seront déposés à la Caisse des Dépôts et Consignations.

Art. 2. Une loi spéciale statuera sur l'affectation de ces rentes et de leurs arrérages.

La présente loi, délibérée et adoptée par le Sénat et par la Chambre des Députés, sera exécutée comme loi de l'État.

Paris, le 10 décembre 1886.

Signé : JULES GRÉVY.

Par le Président de la République :

Le Ministre des Finances,

Signé : SADI CARNOT.

CONDITIONS DE LA VENTE

DES

DIAMANTS, PERLES ET PIERRERIES

La vente sera faite au comptant. Toutefois, les acquéreurs auront la faculté de ne se libérer que dans les quarante-huit heures de l'adjudication prononcée à leur profit, en retirant les lots; mais, dans ce cas, ils seront tenus de verser au receveur des domaines, au moment du prononcé de l'adjudication, un acompte représentant un dixième au moins du prix. Le lot vendu et non retiré sera mis sous une enveloppe portant le nom de l'acquéreur, et scellée de son cachet.

A défaut de payement dudit acompte, l'objet adjugé sera revendu sur folle enchère aux risques et périls de l'adjudicataire, qui devra supporter la différence, si le lot n'atteint pas en second lieu le prix primitif. Si, au contraire, la seconde adjudication donne un prix supérieur, la différence restera acquise au Trésor.

En outre, faute par les acquéreurs de payer intégralement, dans les quarante-huit heures de l'adjudication, les sommes dues par eux, les objets impayés seront revendus purement et simplement aux risques et périls des adjudicataires, sans qu'il soit besoin de mise en demeure préalable. Les stipulations du paragraphe précédent seront, d'ailleurs, applicables en ce qui concerne le prix des adjudications.

Il sera dû cinq centimes par franc en sus du prix de l'adjudication, pour tous frais de vente.

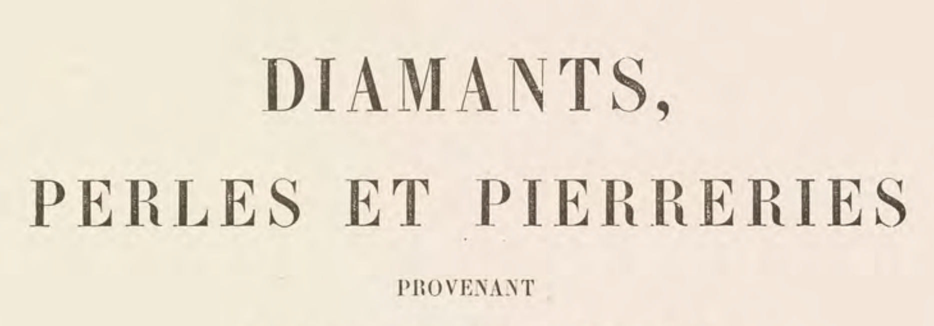
Aucune réclamation ne sera admise, une fois l'adjudication prononcée, l'exposition mettant le public à même de se rendre compte de l'état des objets.

Le poids des pierres et perles ornant les joyaux mis en vente sera indiqué sans garantie, comme simple renseignement.

Quant aux pierres et perles vendues isolément (pierres et perles sur papier), le poids en sera garanti.

Tous les objets portés au présent catalogue pourront être divisés au gré de l'administration seulement.

L'ordre numérique des lots catalogués pourra ne pas être suivi.



DIAMANTS,
PERLES ET PIERRERIES

PROVENANT

DE LA COLLECTION

DITE

DES JOYAUX DE LA COURONNE,

DONT LA VENTE AURA LIEU

AU PALAIS DES TUILERIES,

Pavillon de Flore (Salle des États),

LE JEUDI 12 MAI 1887 ET LES JOURS SUIVANTS, À 2 HEURES,

EN VERTU DE LA LOI DU 10 DÉCEMBRE 1886,

PAR LES SOINS

DE M. LE DIRECTEUR DES DOMAINES DE LA SEINE
OU DE SON DÉLÉGUÉ,

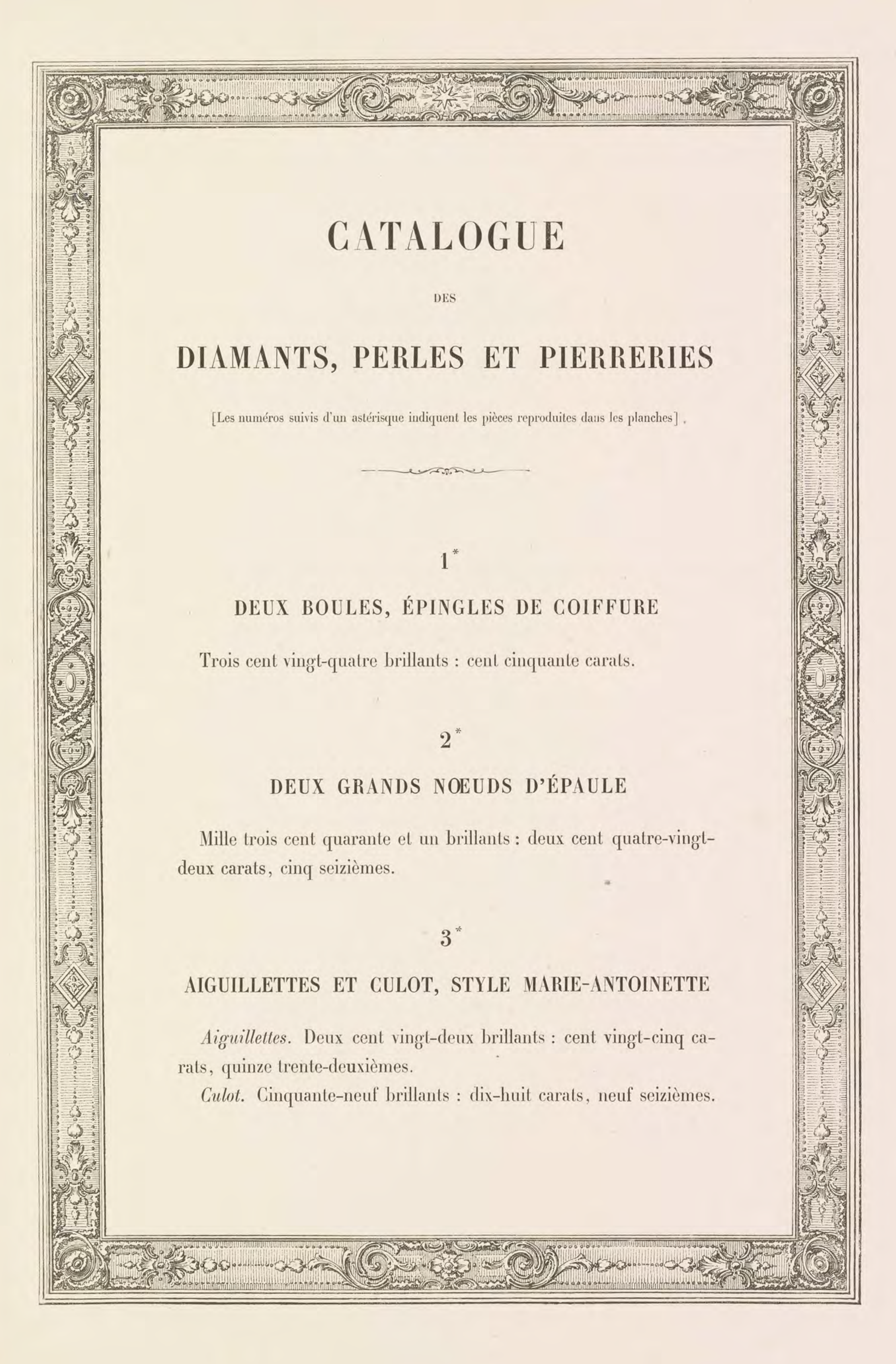
ASSISTÉ DE

MM. Escribe, commissaire-priseur, rue de Hanovre, n° 6.
Émile Vanderheym, expert près la Cour d'appel, rue Taitbout, n° 54.
Arthur Bloche, expert, rue Chauchat, n° 23.

EXPOSITION PUBLIQUE,

LES MARDI, JEUDI, SAMEDI ET DIMANCHE DE CHAQUE SEMAINE,

DU 21 AVRIL AU 8 MAI 1887, DE 2 HEURES À 5 HEURES.



CATALOGUE

DES

DIAMANTS, PERLES ET PIERRERIES

[Les numéros suivis d'un astérisque indiquent les pièces reproduites dans les planches].

1*

DEUX BOULES, ÉPINGLES DE COIFFURE

Trois cent vingt-quatre brillants : cent cinquante carats.

2*

DEUX GRANDS NŒUDS D'ÉPAULE

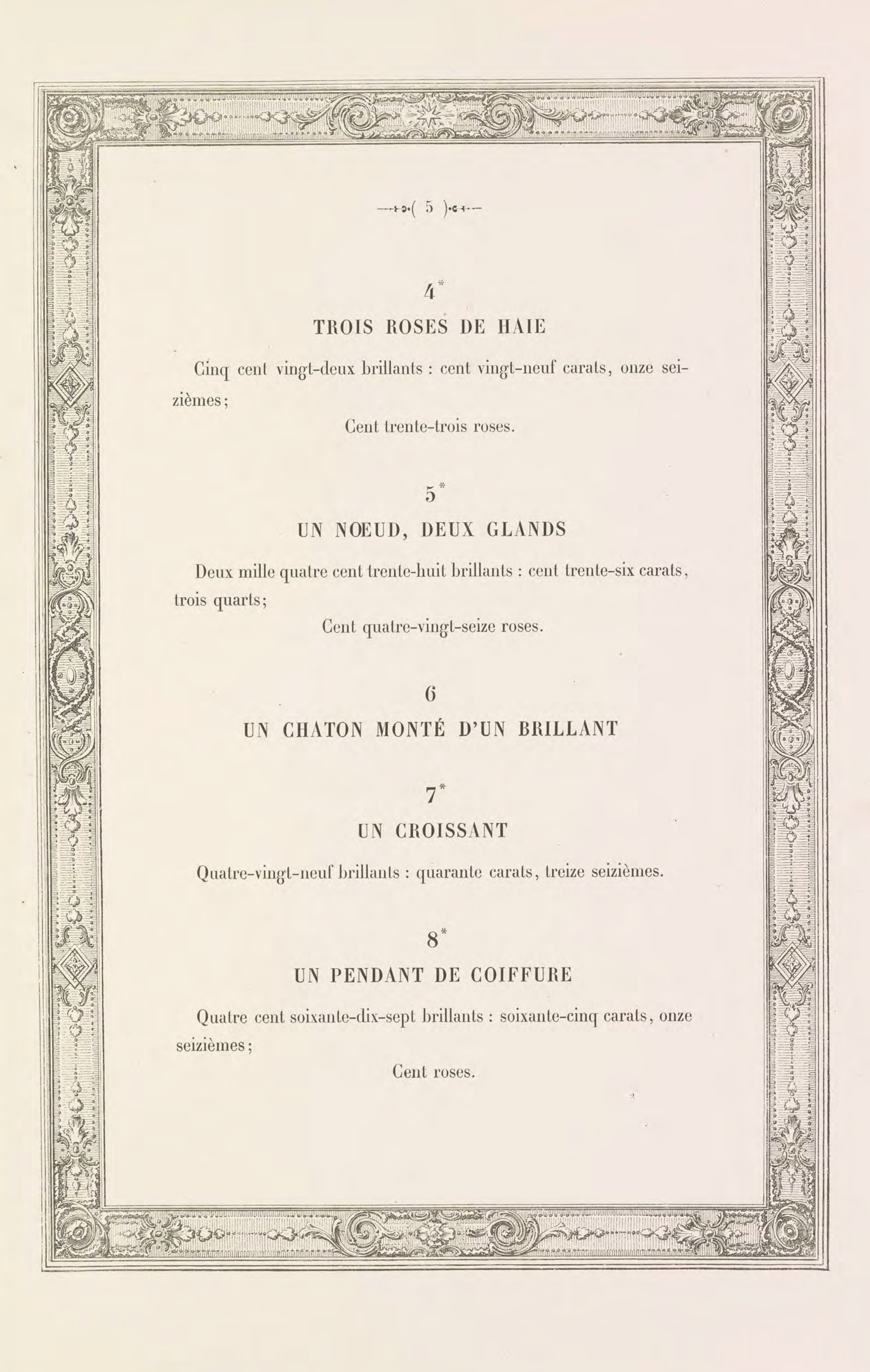
Mille trois cent quarante et un brillants : deux cent quatre-vingt-deux carats, cinq seizièmes.

3*

AIGUILLETTES ET CULOT, STYLE MARIE-ANTOINETTE

Aiguillettes. Deux cent vingt-deux brillants : cent vingt-cinq carats, quinze trente-deuxièmes.

Culot. Cinquante-neuf brillants : dix-huit carats, neuf seizièmes.



4*

TROIS ROSES DE HAIE

Cinq cent vingt-deux brillants : cent vingt-neuf carats, onze seizièmes;

Cent trente-trois roses.

5*

UN NOEUD, DEUX GLANDS

Deux mille quatre cent trente-huit brillants : cent trente-six carats, trois quarts;

Cent quatre-vingt-seize roses.

6

UN CHATON MONTÉ D'UN BRILLANT

7*

UN CROISSANT

Quatre-vingt-neuf brillants : quarante carats, treize seizièmes.

8*

UN PENDANT DE COIFFURE

Quatre cent soixante-dix-sept brillants : soixante-cinq carats, onze seizièmes;

Cent roses.

9
SEPT ÉTOILES

Deux cent quinze brillants : quarante-neuf carats, treize seizièmes;
Vingt-cinq roses.

10
UN COLLIER COMPOSÉ DE QUATRE RIVIÈRES

Deux cent vingt-deux brillants : trois cent soixante-trois carats :

Premier rang. — Trente-trois brillants : cinquante-cinq carats et demi;

Deuxième rang. — Quarante-cinq brillants : soixante-quatorze carats et demi;

Troisième rang. — Cinquante-sept brillants : quatre-vingt-seize carats et demi;

Quatrième rang. — Soixante-dix-neuf brillants : cent vingt-sept carats et demi.

Cadenas. — Huit brillants : neuf carats.

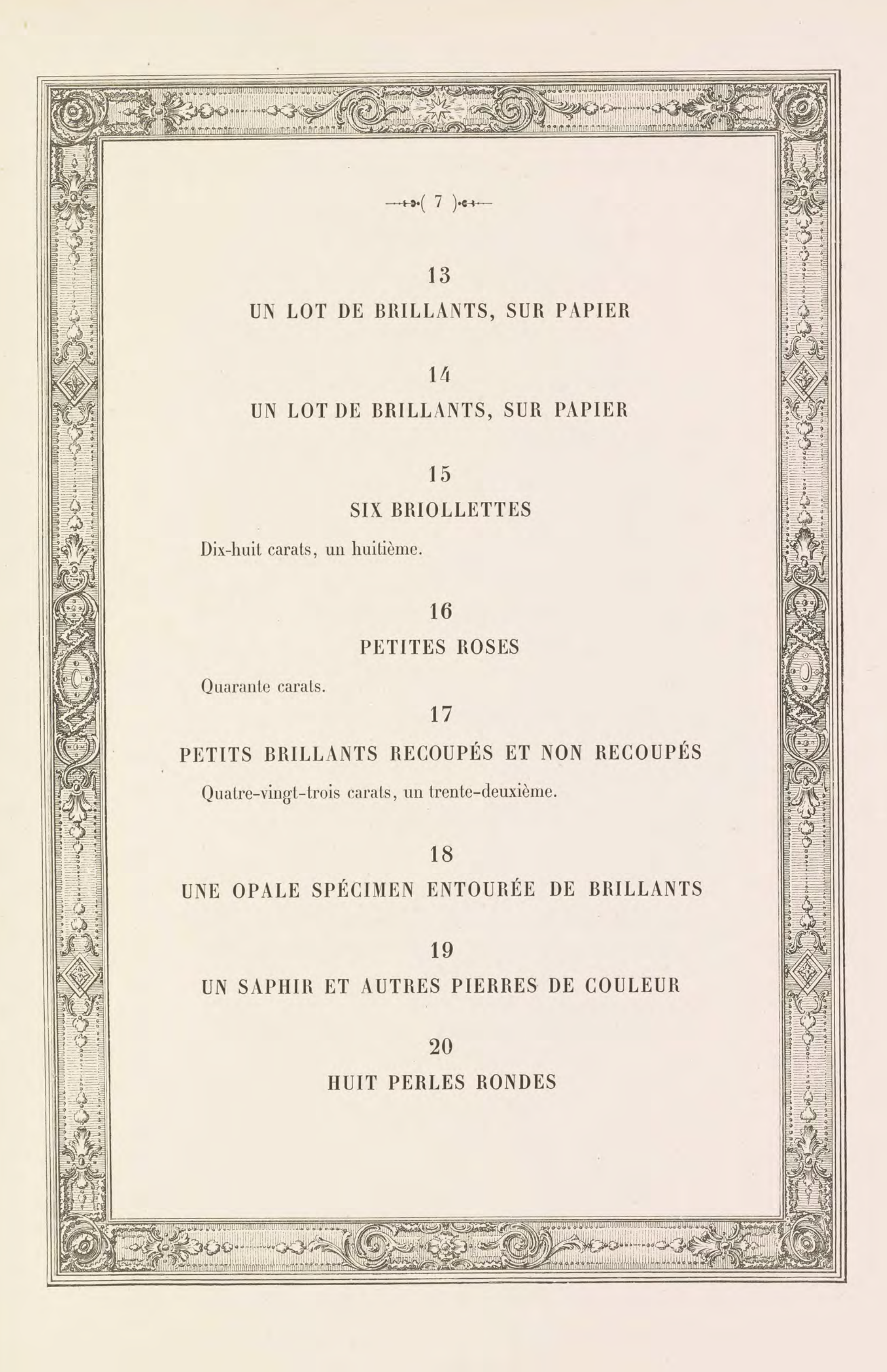
11
UNE GUIRLANDE FEUILLES DE GROSEILLIER
(SEIZE PARTIES BROCHES ET PENDENTIFS)

Deux mille trois cent quatorze brillants : cinq cent dix-sept carats, trois seizièmes;

Trois cent cinquante-trois roses.

12
UNE FLEURETTE

Cinquante-huit brillants.



13

UN LOT DE BRILLANTS, SUR PAPIER

14

UN LOT DE BRILLANTS, SUR PAPIER

15

SIX BRIOLLETTES

Dix-huit carats, un huitième.

16

PETITES ROSES

Quarante carats.

17

PETITS BRILLANTS RECOUPÉS ET NON RECOUPÉS

Quatre-vingt-trois carats, un trente-deuxième.

18

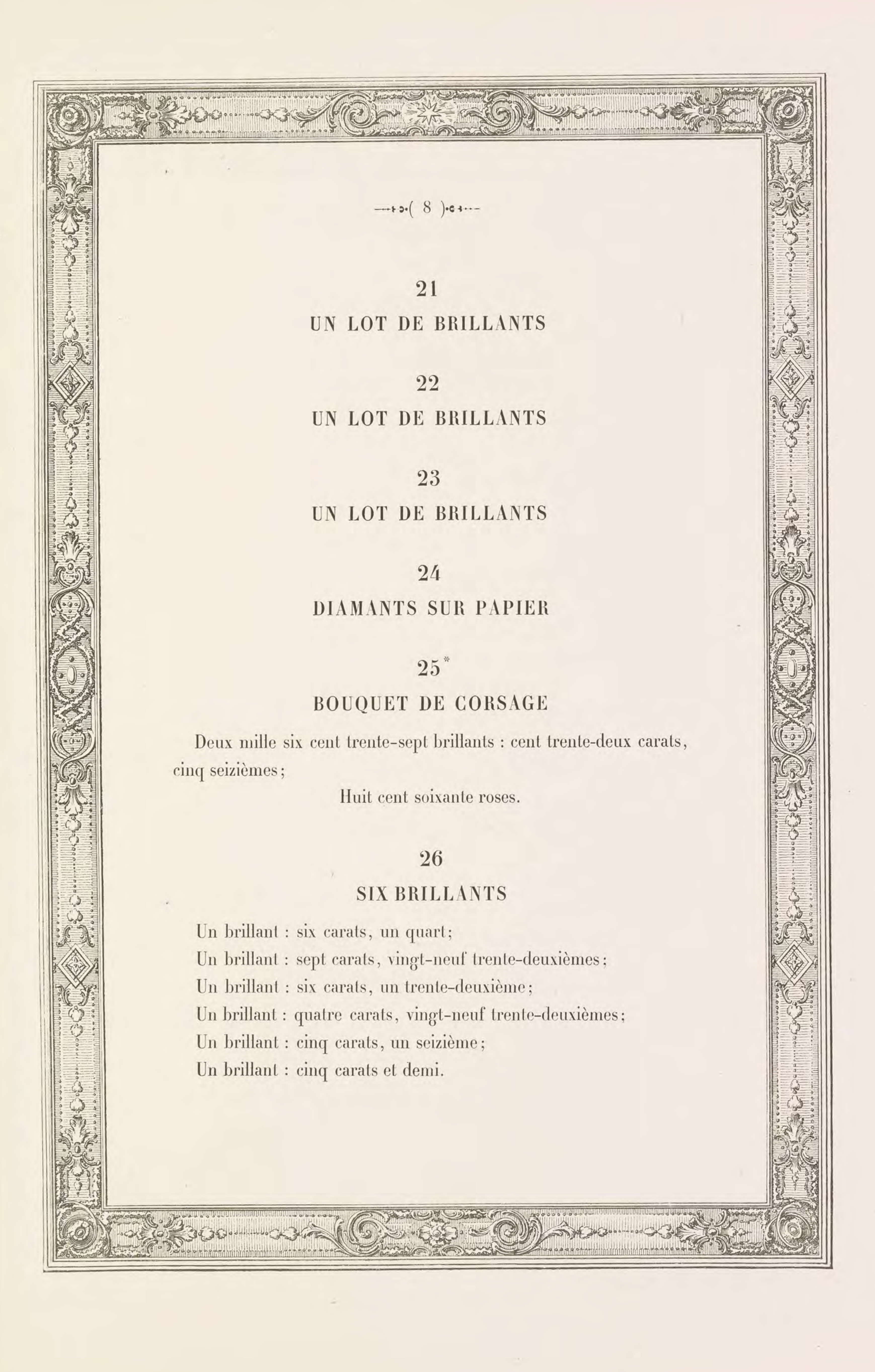
UNE OPALE SPÉCIMEN ENTOURÉE DE BRILLANTS

19

UN SAPHIR ET AUTRES PIERRES DE COULEUR

20

HUIT PERLES RONDES



21
UN LOT DE BRILLANTS

22
UN LOT DE BRILLANTS

23
UN LOT DE BRILLANTS

24
DIAMANTS SUR PAPIER

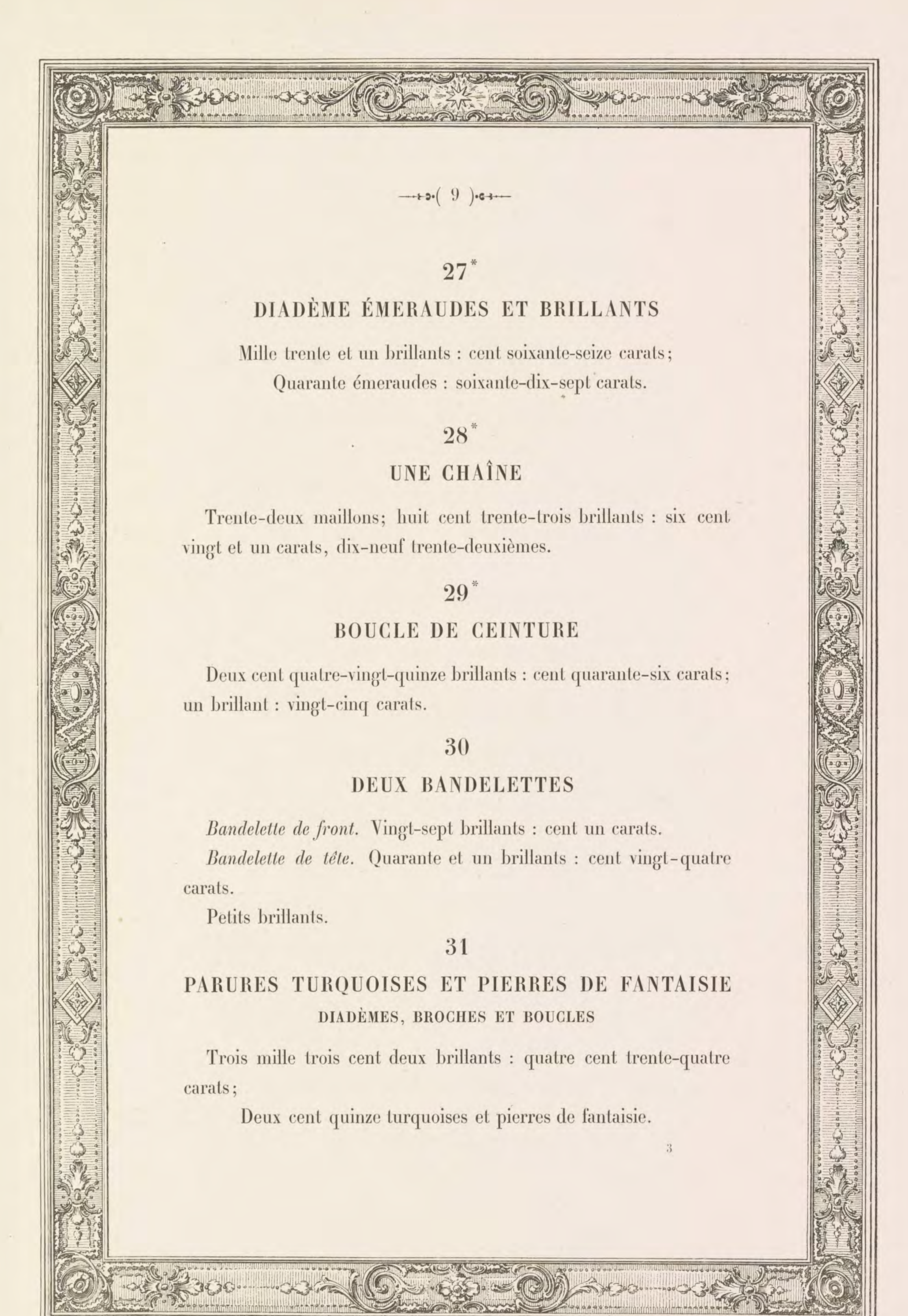
25*
BOUQUET DE CORSAGE

Deux mille six cent trente-sept brillants : cent trente-deux carats, cinq seizièmes;

Huit cent soixante roses.

26
SIX BRILLANTS

Un brillant : six carats, un quart;
Un brillant : sept carats, vingt-neuf trente-deuxièmes;
Un brillant : six carats, un trente-deuxième;
Un brillant : quatre carats, vingt-neuf trente-deuxièmes;
Un brillant : cinq carats, un seizième;
Un brillant : cinq carats et demi.



27*

DIADÈME ÉMERAUDES ET BRILLANTS

Mille trente et un brillants : cent soixante-seize carats;
Quarante émeraudes : soixante-dix-sept carats.

28*

UNE CHAÎNE

Trente-deux maillons; huit cent trente-trois brillants : six cent vingt et un carats, dix-neuf trente-deuxièmes.

29*

BOUCLE DE CEINTURE

Deux cent quatre-vingt-quinze brillants : cent quarante-six carats; un brillant : vingt-cinq carats.

30

DEUX BANDELETTES

Bandelette de front. Vingt-sept brillants : cent un carats.

Bandelette de tête. Quarante et un brillants : cent vingt-quatre carats.

Petits brillants.

31

PARURES TURQUOISES ET PIERRES DE FANTAISIE

DIADÈMES, BROCHES ET BOUCLES

Trois mille trois cent deux brillants : quatre cent trente-quatre carats;

Deux cent quinze turquoises et pierres de fantaisie.

32*

DIADÈME RUSSE

Mille deux cents brillants : quatre cent cinq carats;

Quatre cent quarante-deux roses.

33*

DIADÈME À LA GRECQUE

Trois cent vingt-six brillants : trois cent six carats, dix-neuf trente-deuxièmes;

Deux cent quatre-vingt-six petits brillants : cinq carats.

34

UNE BERTHE

Cinq cent quatre-vingt-un brillants : cent quatre-vingt-cinq carats, sept huitièmes;

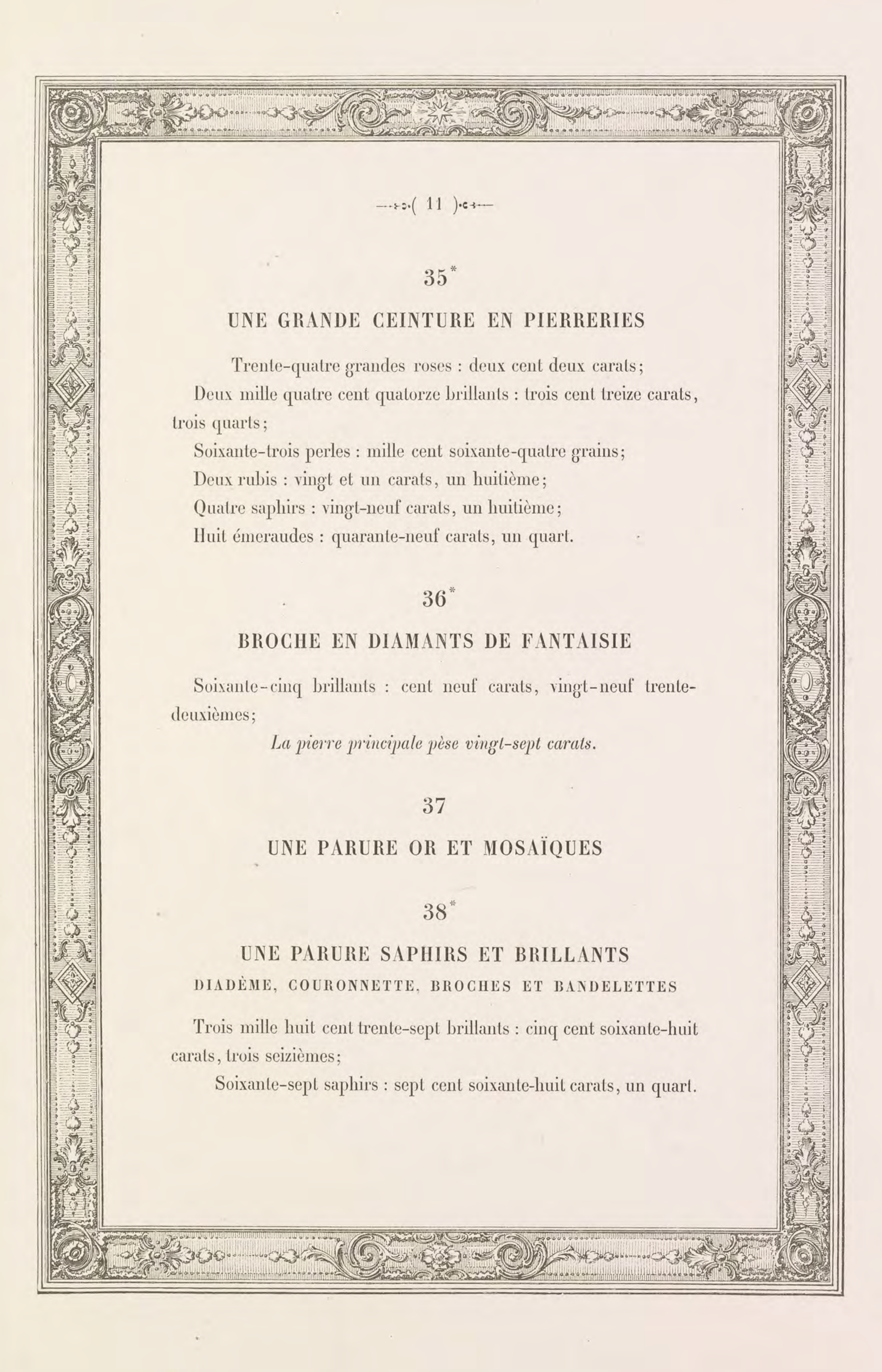
Vingt-sept rubis : dix-huit carats, un huitième;

Quinze saphirs : onze carats, un huitième;

Trente-cinq émeraudes : vingt-cinq carats;

Vingt-neuf hyacinthes; quarante-six grenats; quarante et une turquoises; quarante-huit améthystes; deux chrysoprases; dix topazes;

Sept cent soixante-cinq roses.



35*

UNE GRANDE CEINTURE EN PIERRERIES

Trente-quatre grandes roses : deux cent deux carats;

Deux mille quatre cent quatorze brillants : trois cent treize carats, trois quarts;

Soixante-trois perles : mille cent soixante-quatre grains;

Deux rubis : vingt et un carats, un huitième;

Quatre saphirs : vingt-neuf carats, un huitième;

Huit émeraudes : quarante-neuf carats, un quart.

36*

BROCHE EN DIAMANTS DE FANTAISIE

Soixante-cinq brillants : cent neuf carats, vingt-neuf trente-deuxièmes;

La pierre principale pèse vingt-sept carats.

37

UNE PARURE OR ET MOSAÏQUES

38*

UNE PARURE SAPHIRS ET BRILLANTS

DIADÈME, COURONNETTE, BROCHES ET BANDELETTES

Trois mille huit cent trente-sept brillants : cinq cent soixante-huit carats, trois seizièmes;

Soixante-sept saphirs : sept cent soixante-huit carats, un quart.

39*

QUATRE BROCHES, PERLES ET BRILLANTS

Deux cent soixante-six brillants : cent soixante-six carats, onze trente-deuxièmes;

Vingt-huit perles : quatorze cent quatre-vingt-seize grains;

Cinq cent vingt roses.

40

PARURE PERLES

Un collier.	362	perles	5,808 grains.
Un collier.	542		6,752
Un collier.	47		698
Un collier.	58		524
Un collier.	58		400
Un collier. .	38 perles et 9 perles poires.		1,612
Deux bracelets			2,000
Brillants.			40 carats.

Deux boutons;

Cinq plaques;

Trois fermoirs.

41*

UN GRAND DIADÈME PERLES

Mille neuf cent quatre-vingt-dix-huit brillants : soixante-quatre carats, dix-sept trente-deuxièmes;

Deux cent douze perles : deux mille quatre cent cinquante-deux grains;

Couronnette, perles et brillants;

Brillants : huit carats;

Deux cent soixante-quatorze perles : neuf cent quatre-vingt-quatre grains;

Roses : deux carats.

42*

BROCHE, PERLES ET BRILLANTS

Une grosse perle, *la Régente;*

Quatre poires de cent grains chacune;

Deux boutons perles;

Différentes perles;

Quatre gros brillants;

Brillants de différentes grosseurs : cent carats.

43*

UNE BROCHE SÉVIGNÉ

Trois cent vingt et un brillants : cent soixante-huit carats, trois seizièmes; trois brillants : trente-six carats.

44*

PARURE, TOUR DE CORSAGE BRILLANTS

Une pendeloque....................	16 carats.
Une pendeloque....................	14
Une pendeloque....................	14
Deux pendeloques..................	20
Quatre pendeloques................	32
Huit pendeloques..................	48
Quatorze pendeloques..............	50
Un brillant ovale.................	14
Une pendeloque....................	12
Une pendeloque....................	10
Deux pendeloques..................	16
Deux pendeloques..................	7
Pendeloques.......................	150
Différents brillants..............	288 15/32.

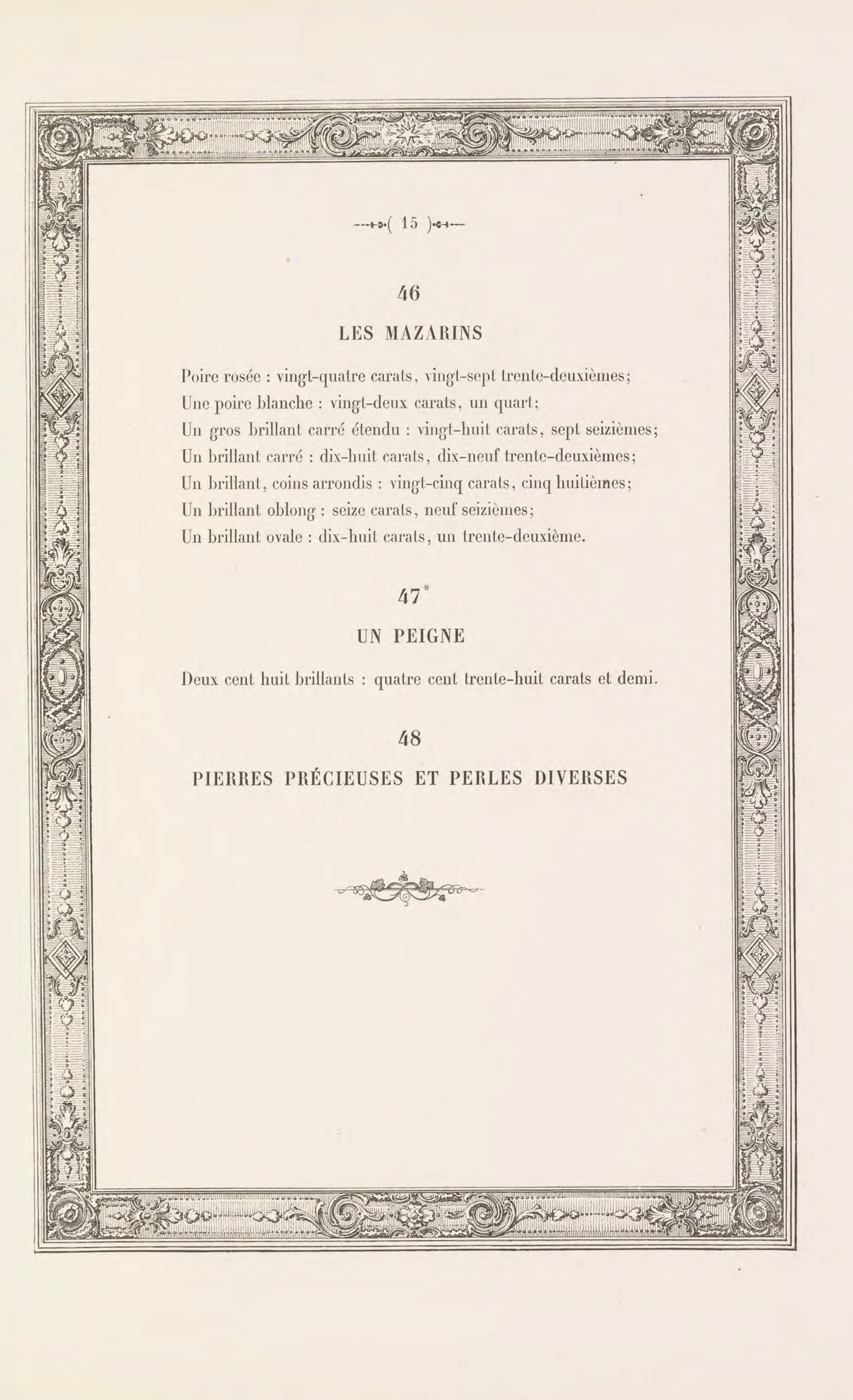
45*

PARURE RUBIS ET BRILLANTS

Bracelet, diadèmes, boules; plaques, bout de ceinture, petite rosace, grand collier, petit collier, couronnette, ceinture.

Six mille quarante-deux brillants : sept cent quatre-vingt-treize carats, quatorze trente-deuxièmes;

Trois cent quatre-vingt-dix-neuf rubis : quatre cent dix carats.



46

LES MAZARINS

Poire rosée : vingt-quatre carats, vingt-sept trente-deuxièmes;
Une poire blanche : vingt-deux carats, un quart;
Un gros brillant carré étendu : vingt-huit carats, sept seizièmes;
Un brillant carré : dix-huit carats, dix-neuf trente-deuxièmes;
Un brillant, coins arrondis : vingt-cinq carats, cinq huitièmes;
Un brillant oblong : seize carats, neuf seizièmes;
Un brillant ovale : dix-huit carats, un trente-deuxième.

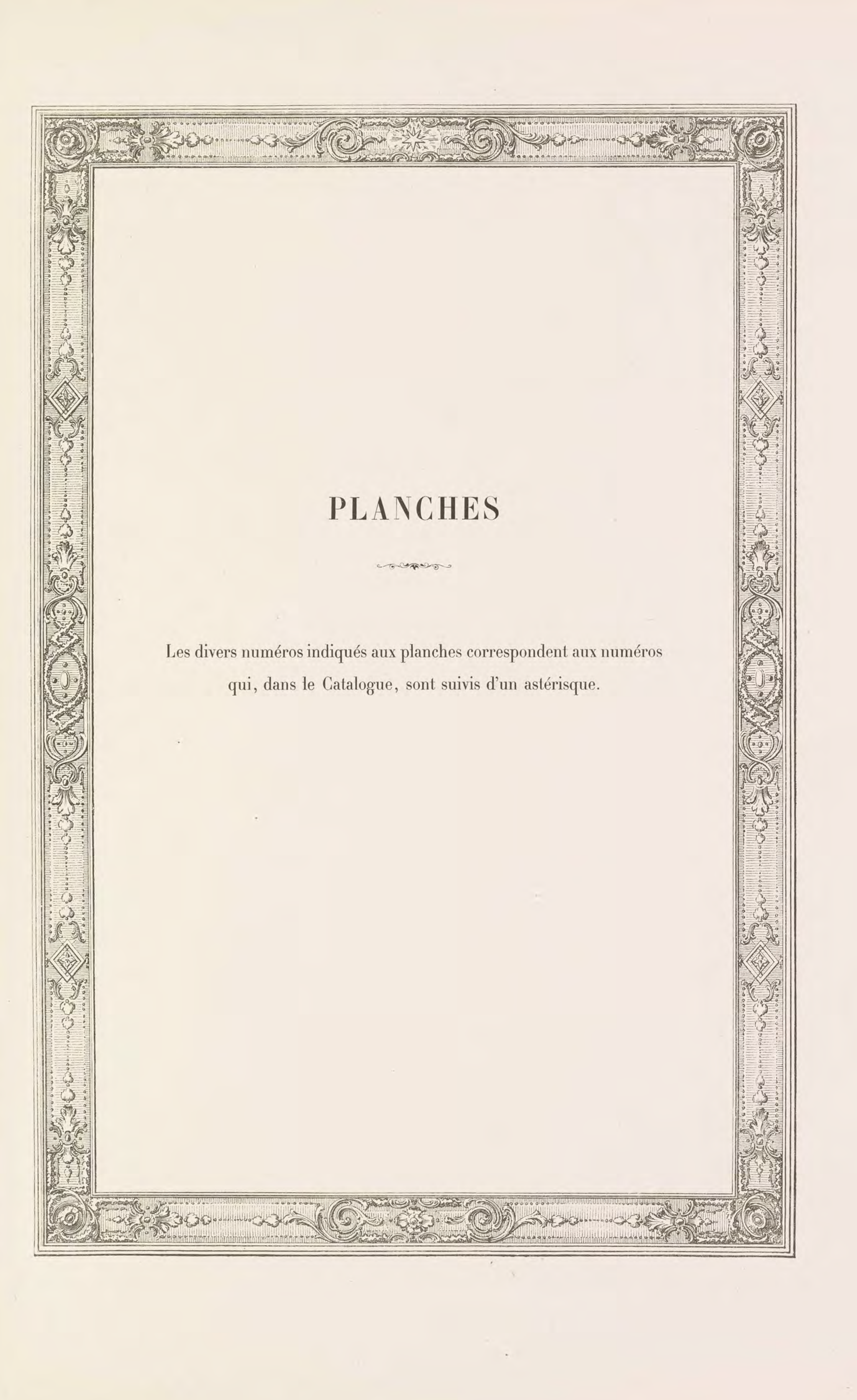
47*

UN PEIGNE

Deux cent huit brillants : quatre cent trente-huit carats et demi.

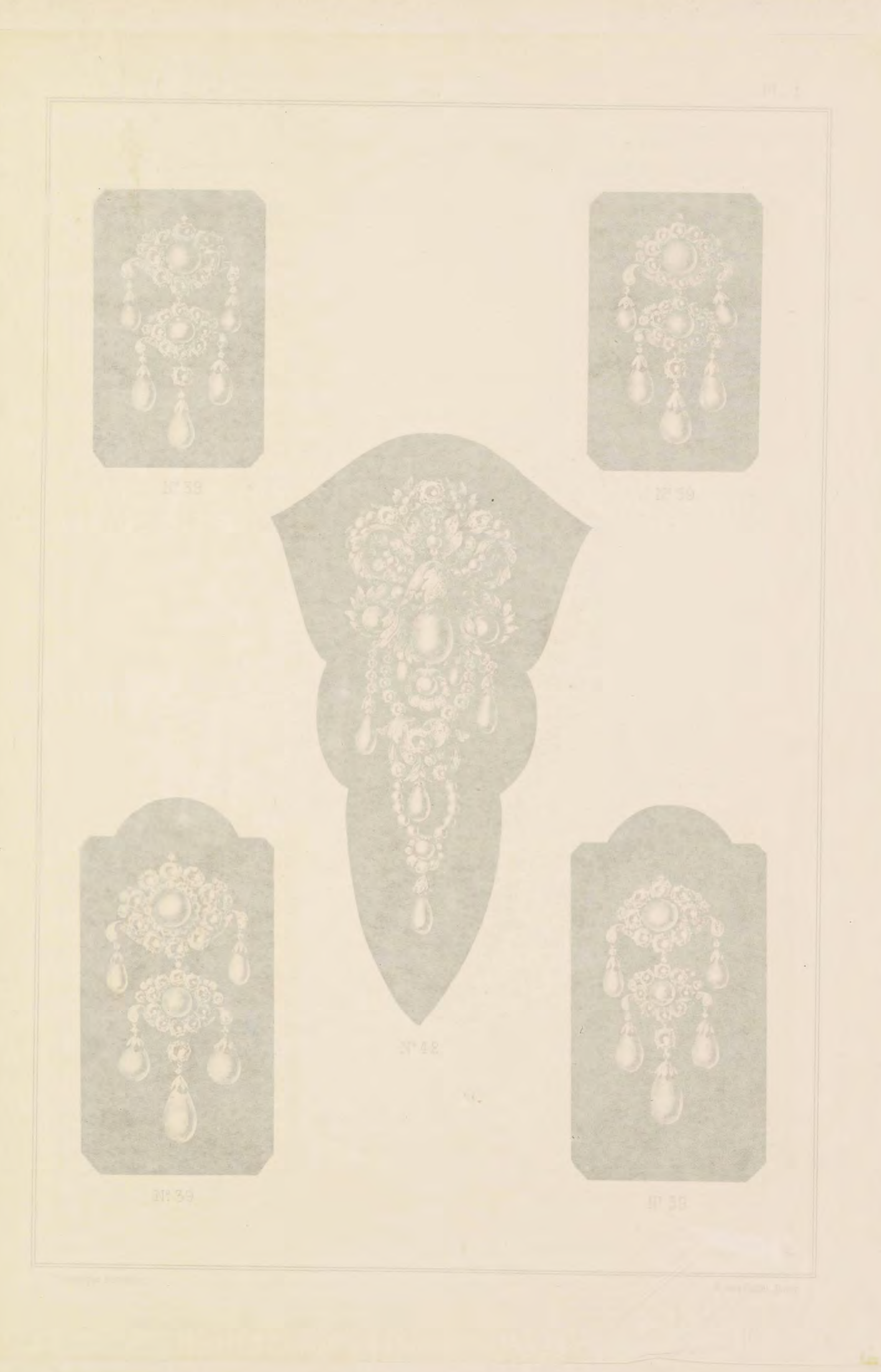
48

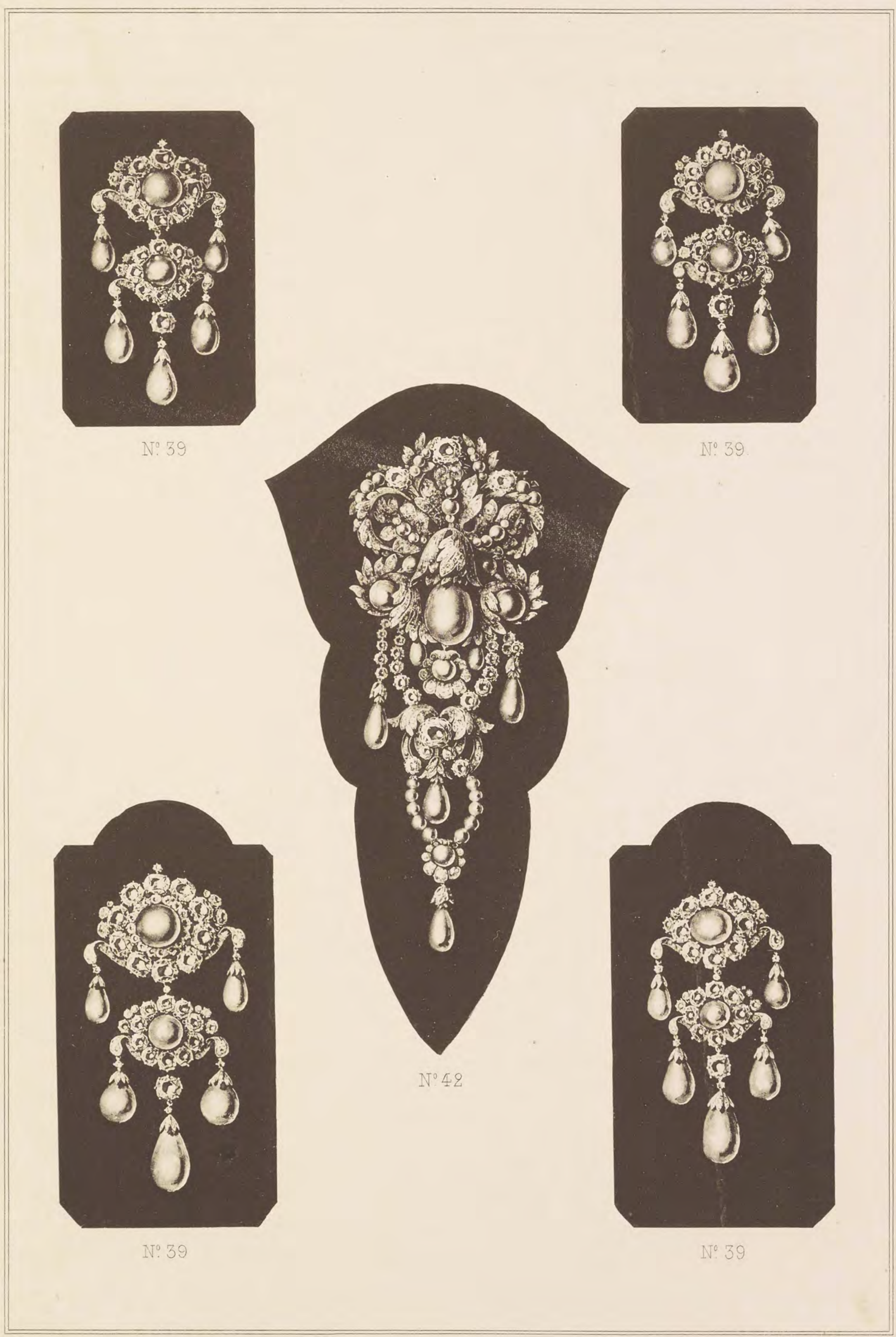
PIERRES PRÉCIEUSES ET PERLES DIVERSES



PLANCHES

Les divers numéros indiqués aux planches correspondent aux numéros qui, dans le Catalogue, sont suivis d'un astérisque.


N° 38
N° 39
N° 42
N° 39
N° 38



Nº 39

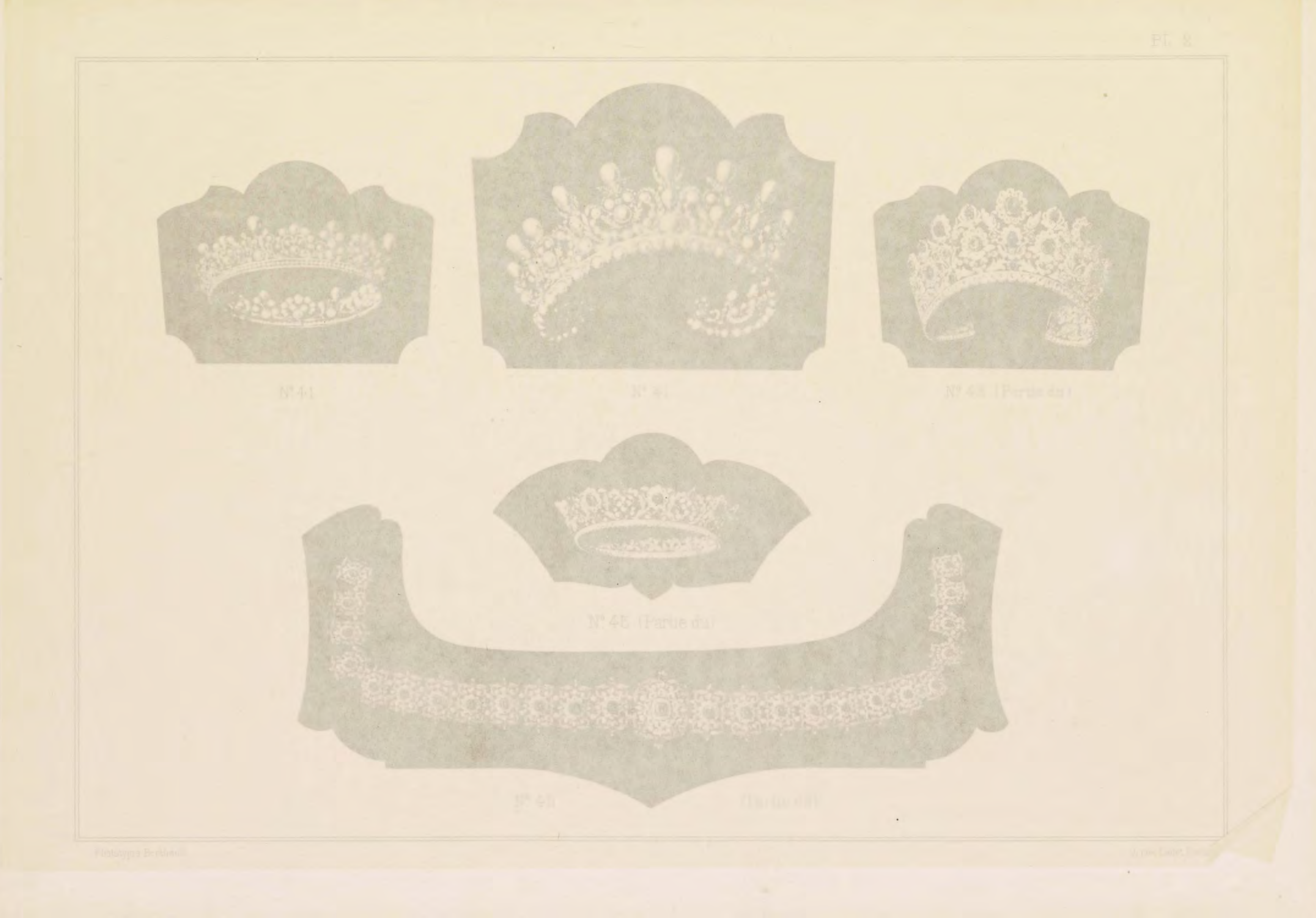
Nº 39

Nº 42

Nº 39

Nº 39

Phototypie Berthaud 9, rue Cadet, Paris



N° 41

N° 42

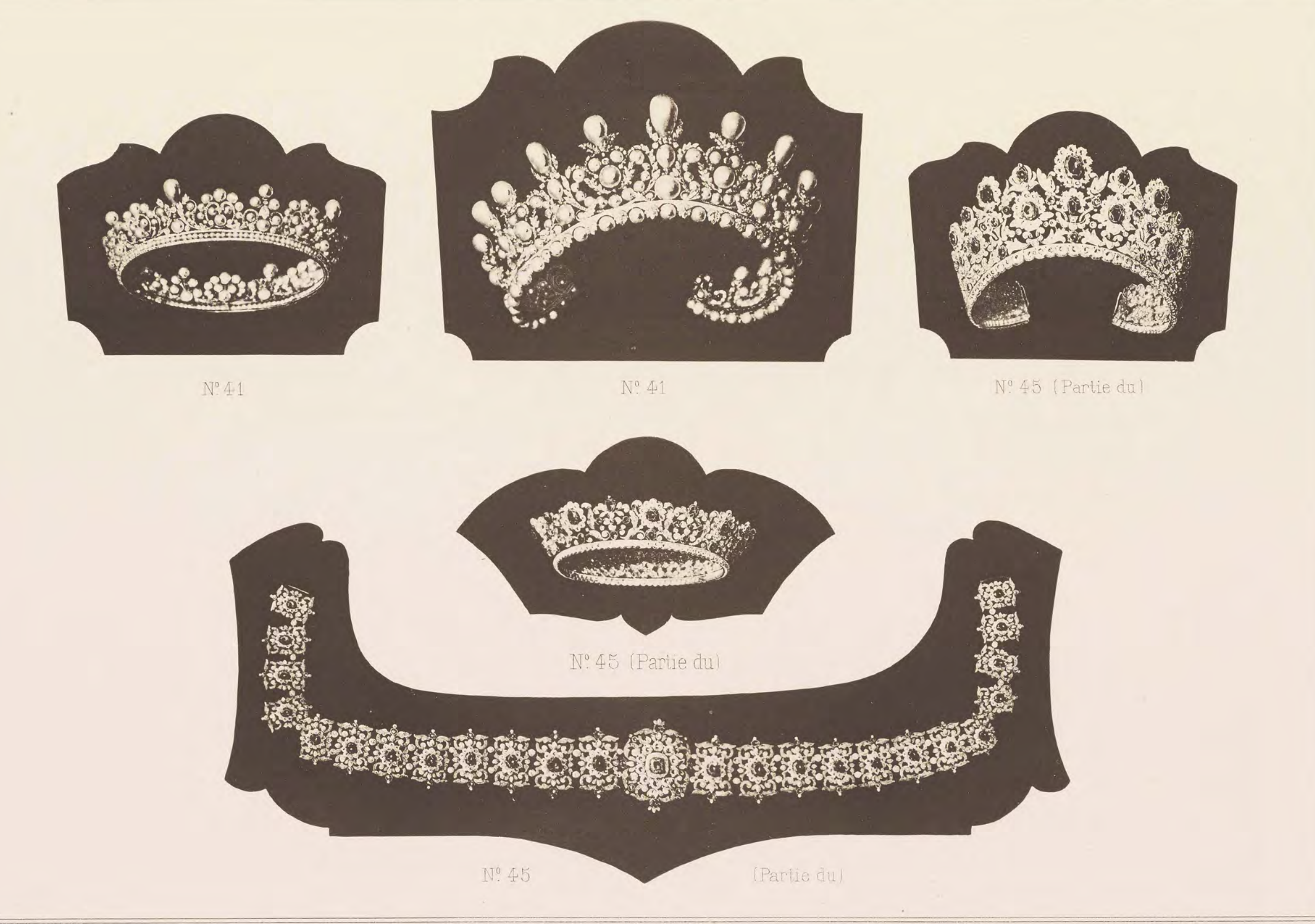
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N° 45 (Partie du)

N° 46 (Partie du)

Phototypie Berthaud

9, rue Cadet, Paris



N° 41 — N° 41 — N° 45 (Partie du)

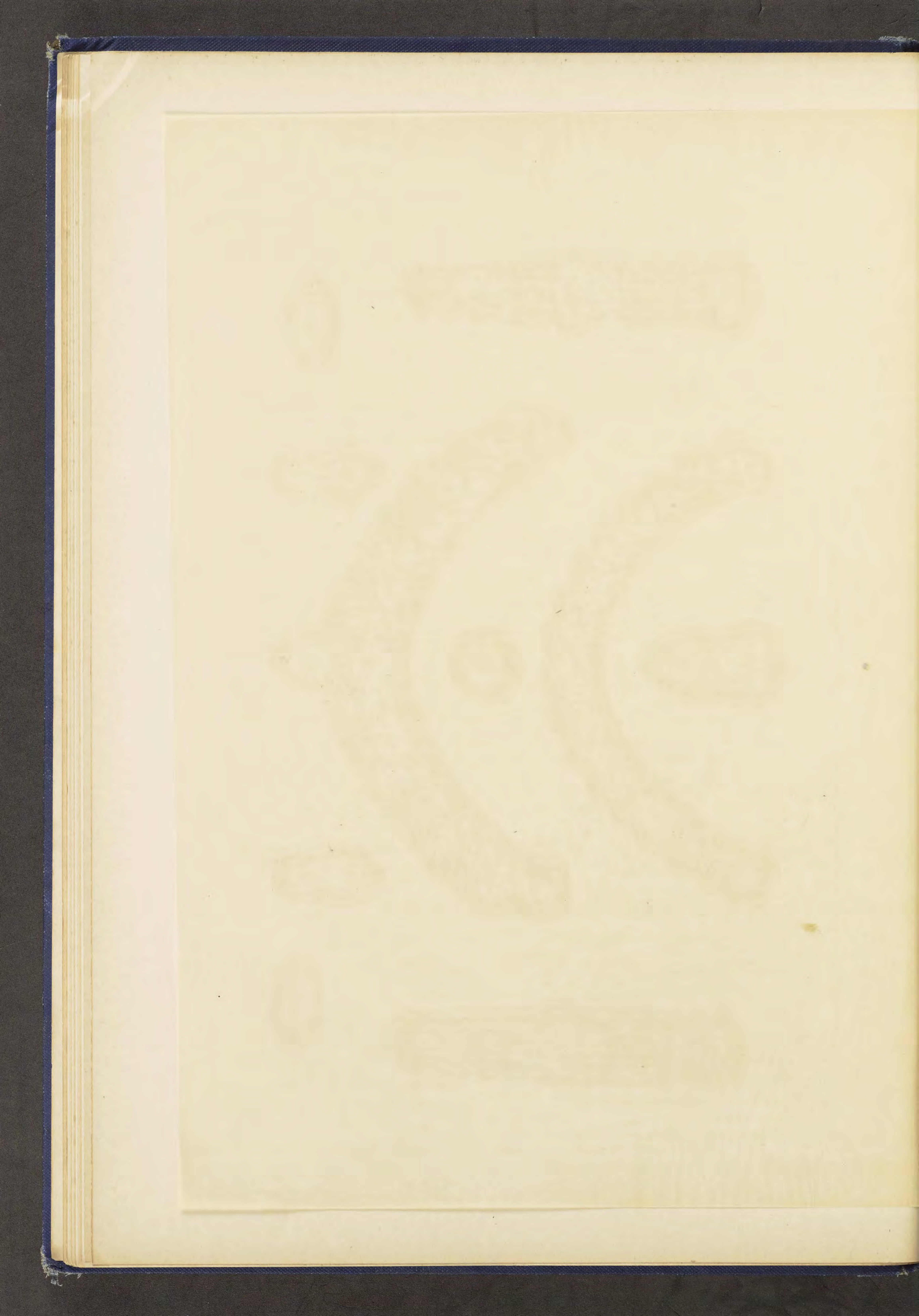
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N° 45 (Partie du)

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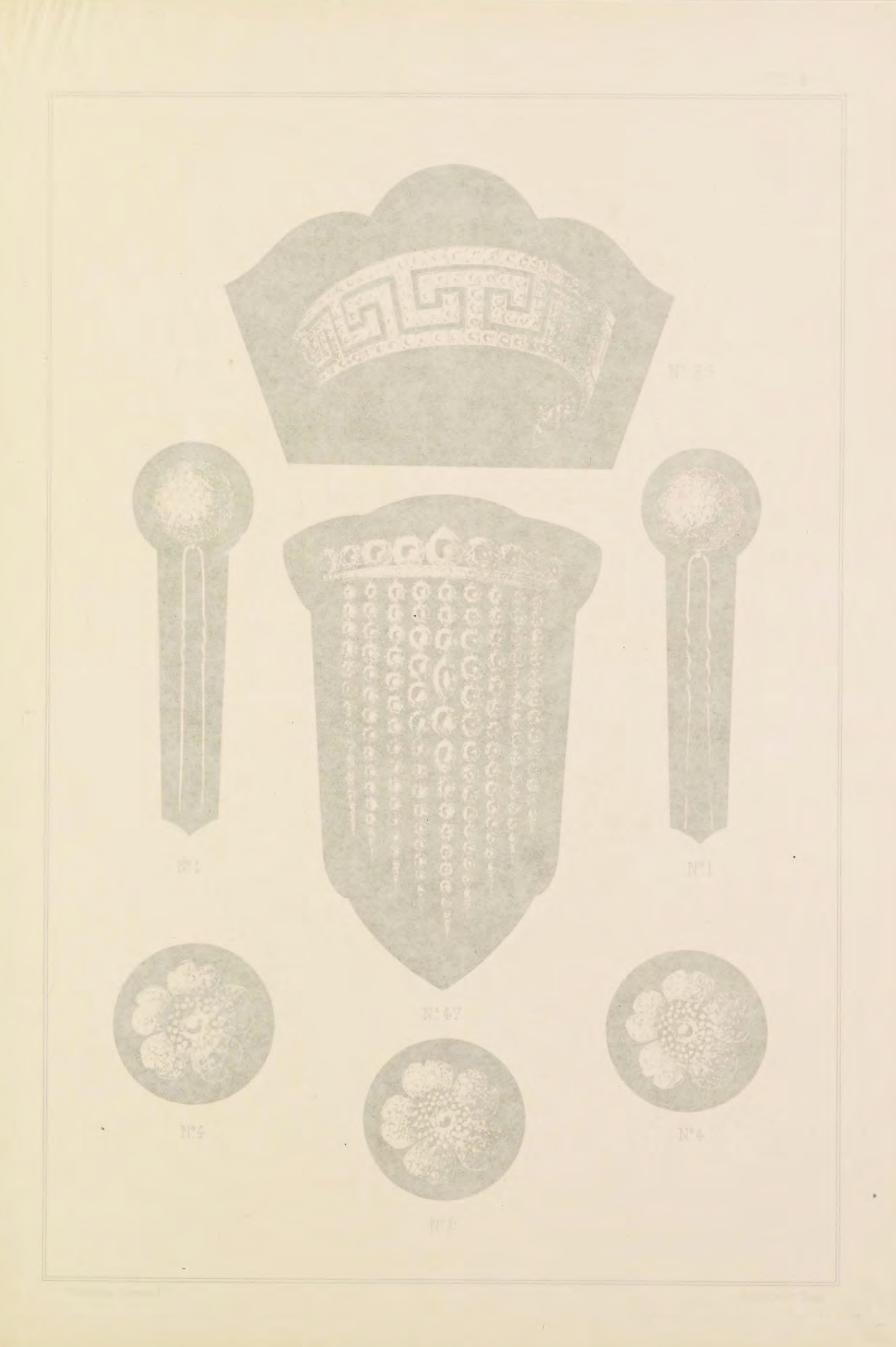


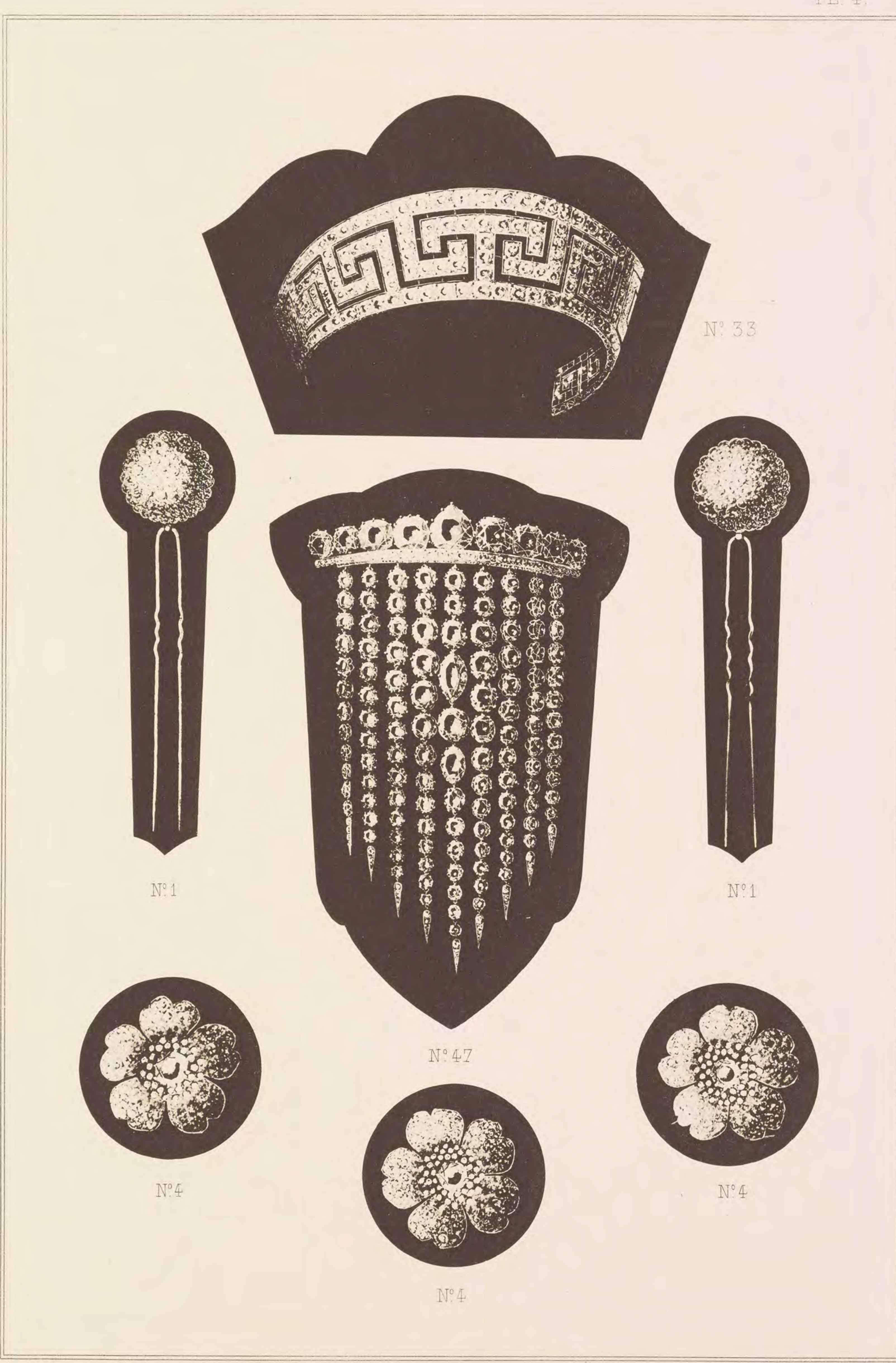


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N°1
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N°4
N°4



N° 33

N° 1

N° 47

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N° 4

N° 4

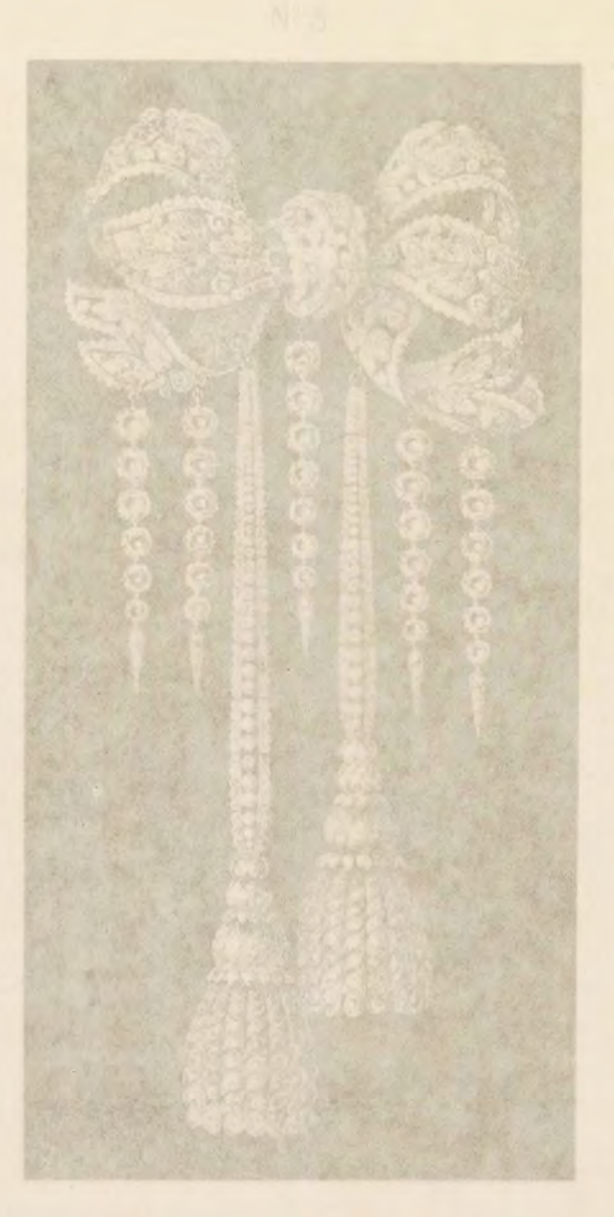
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Phototypie Berthaud   9, rue Cadet, Paris

N° 3



N° 2





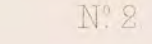
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N° 5

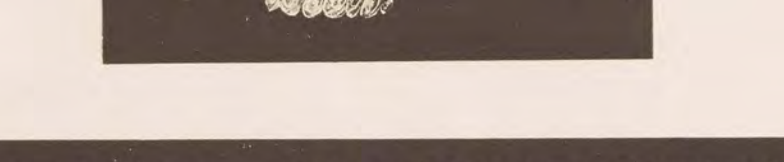


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N° 2

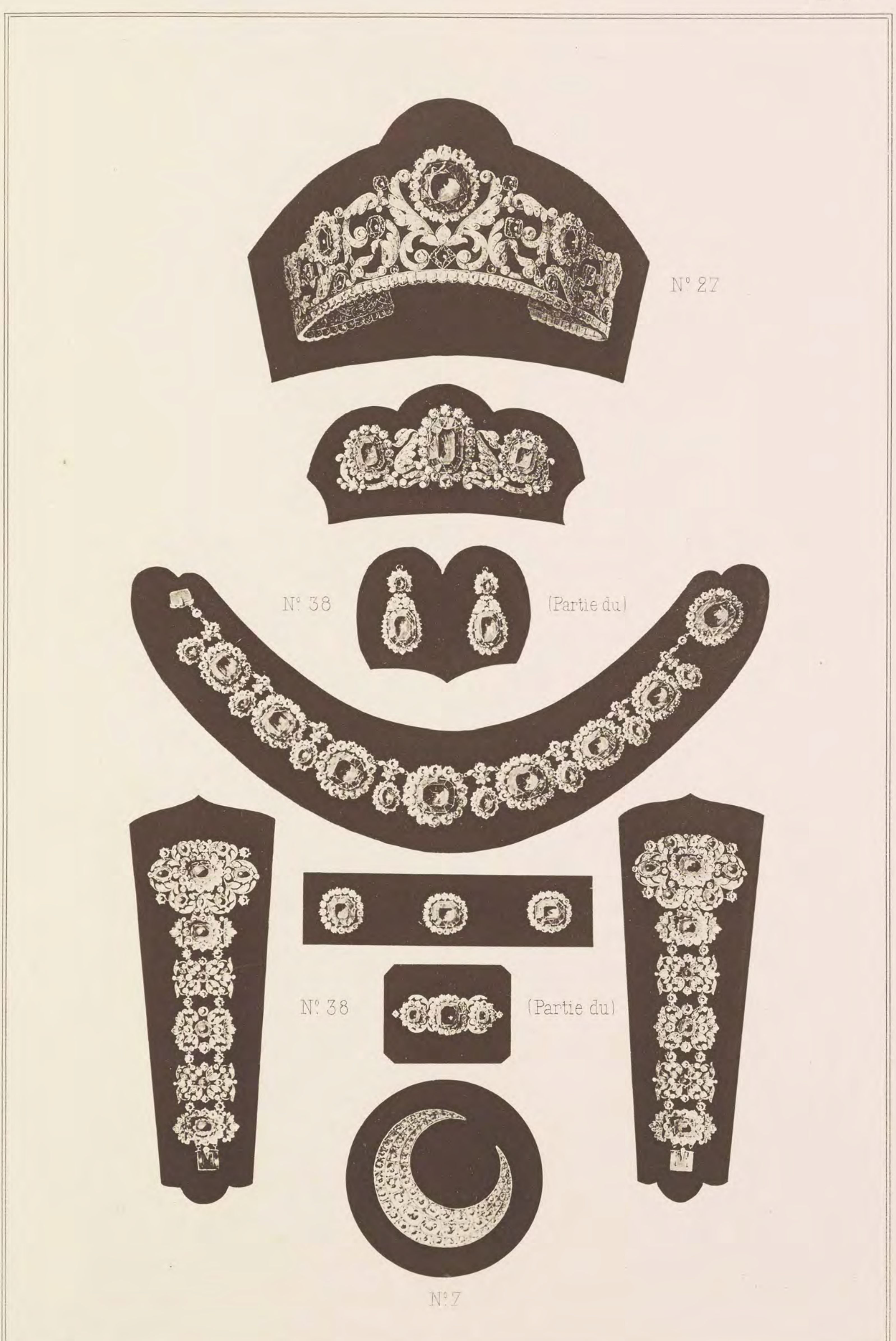


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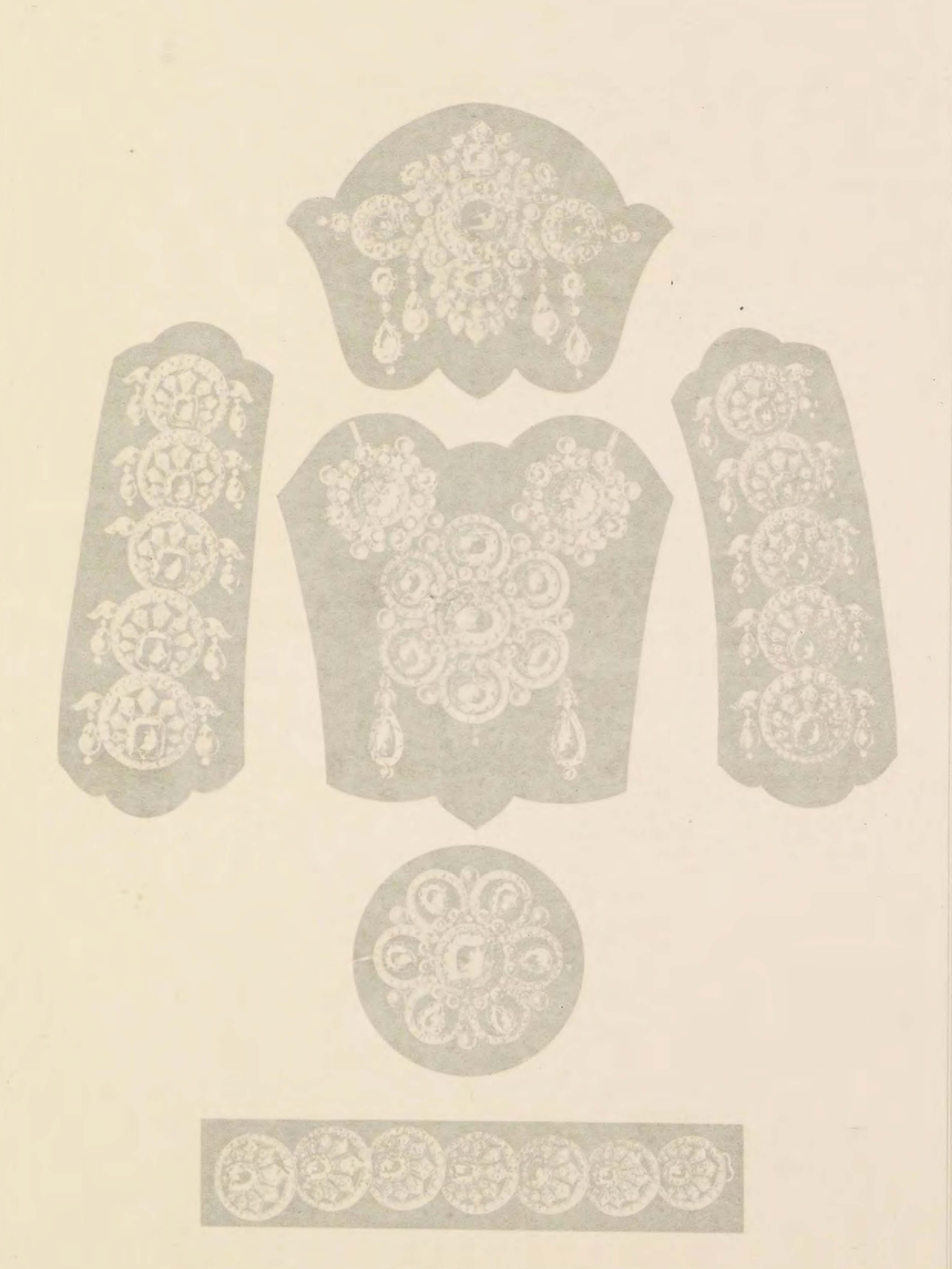
9 rue Cadet Paris


N° 35
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N° 38
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N° 7



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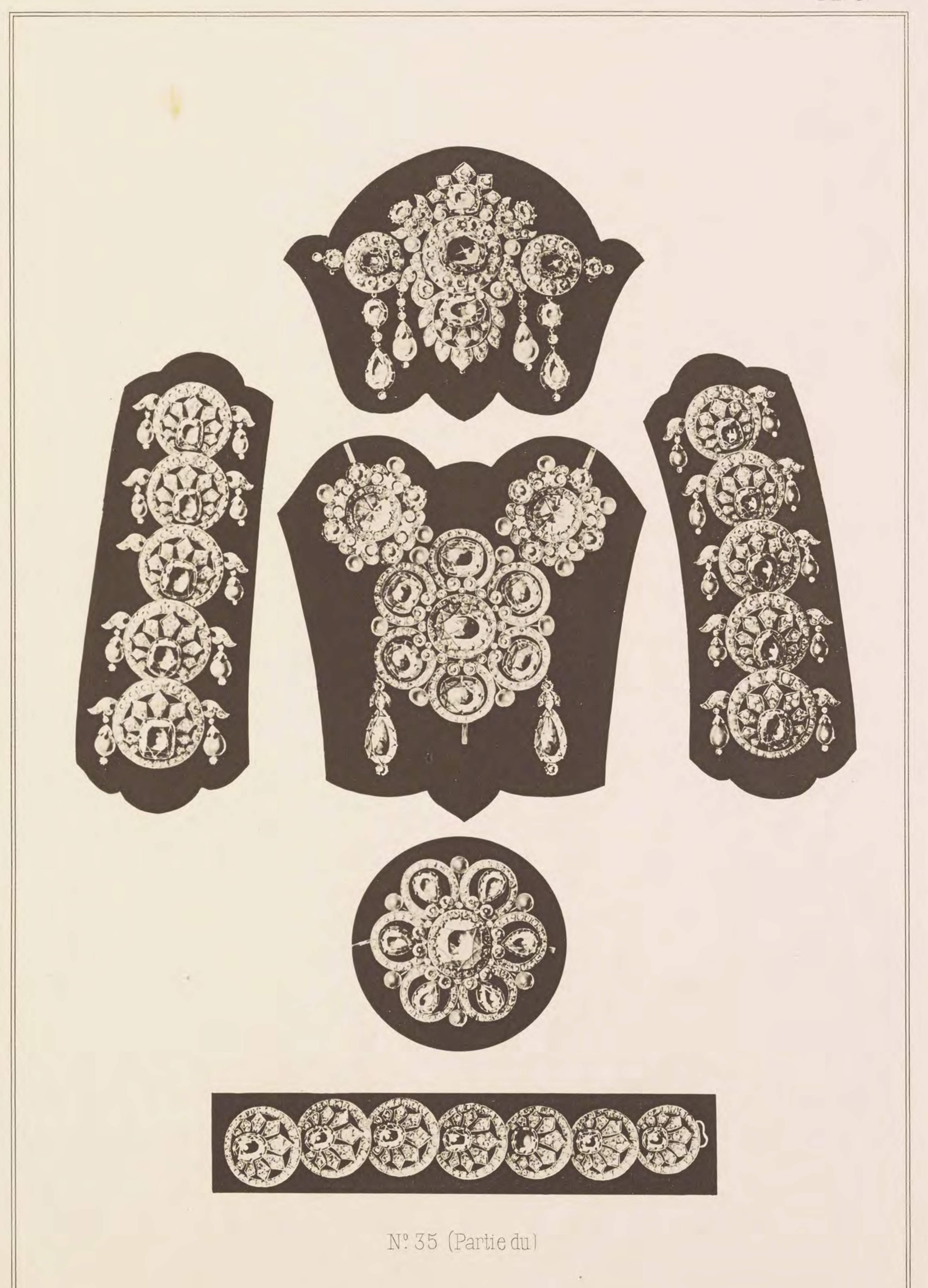
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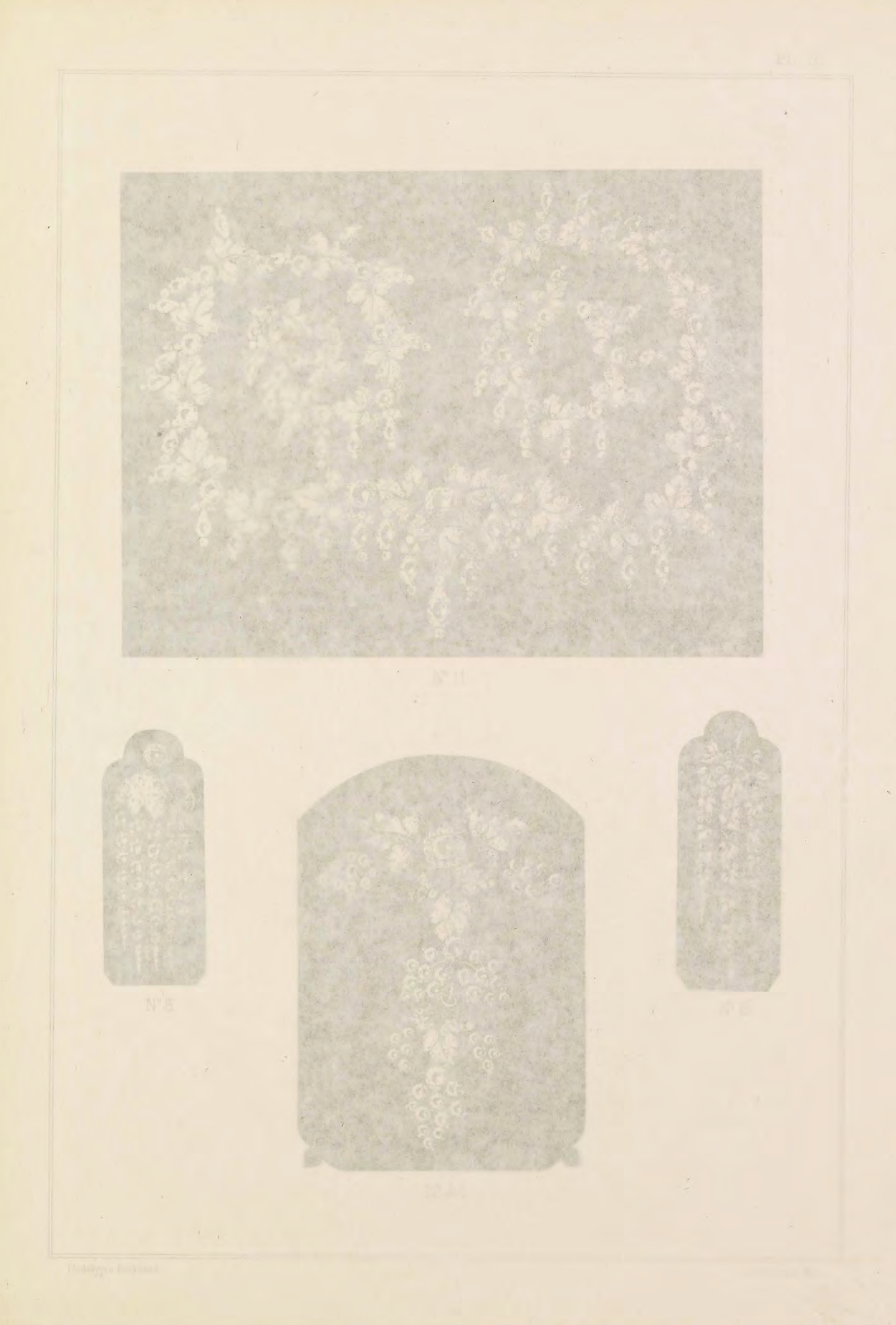
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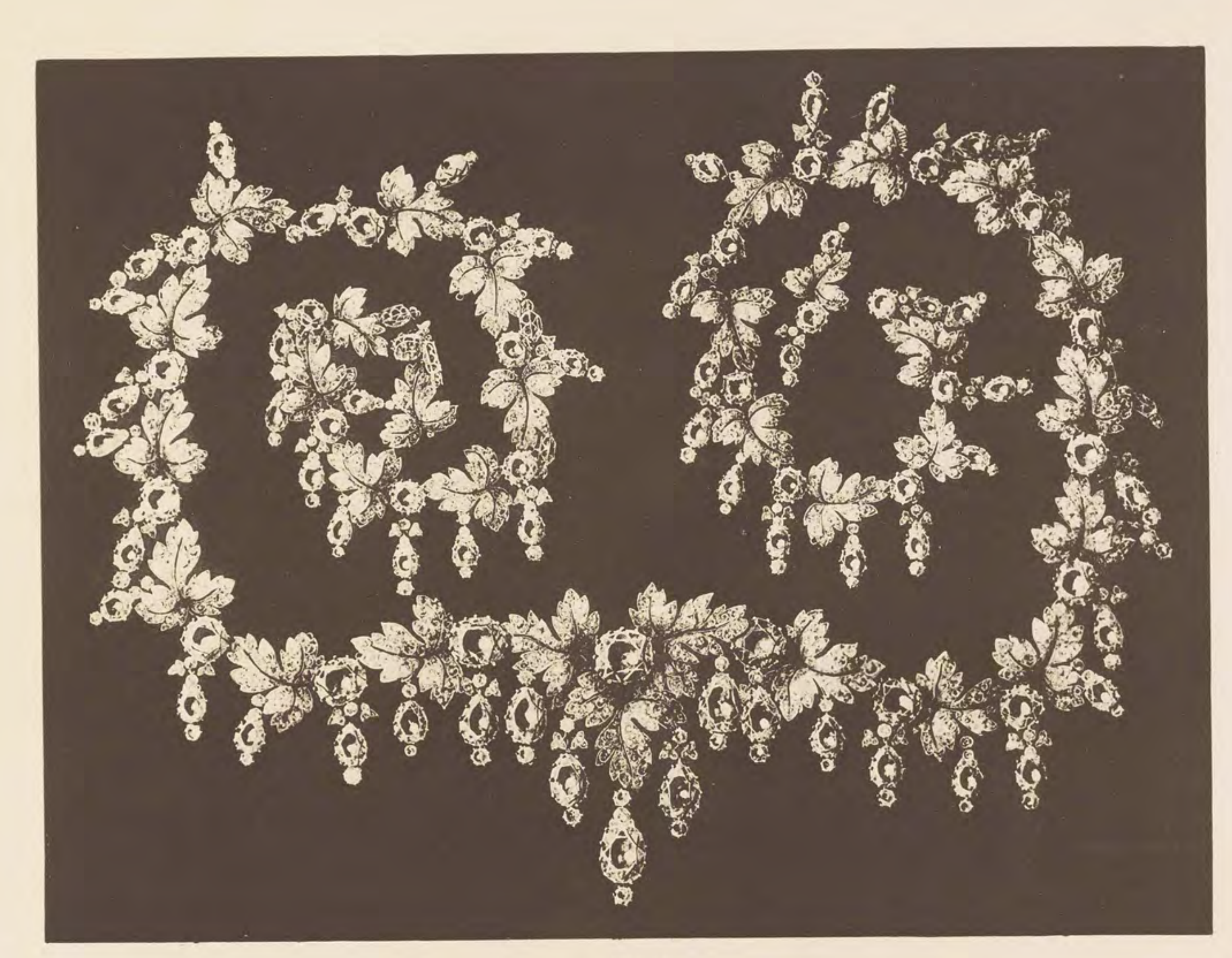
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N° 11

N° 8

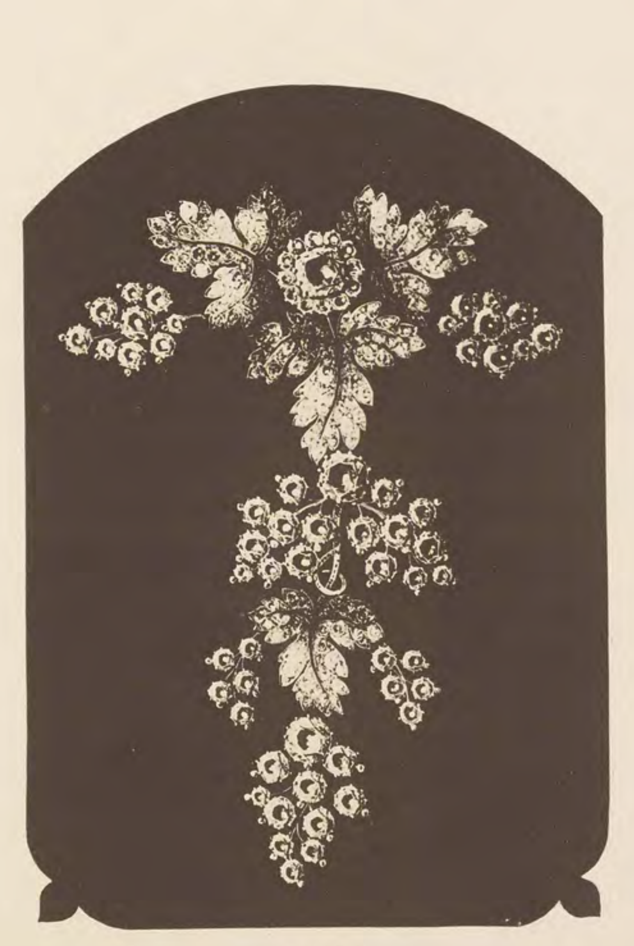
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N° 11



N° 3

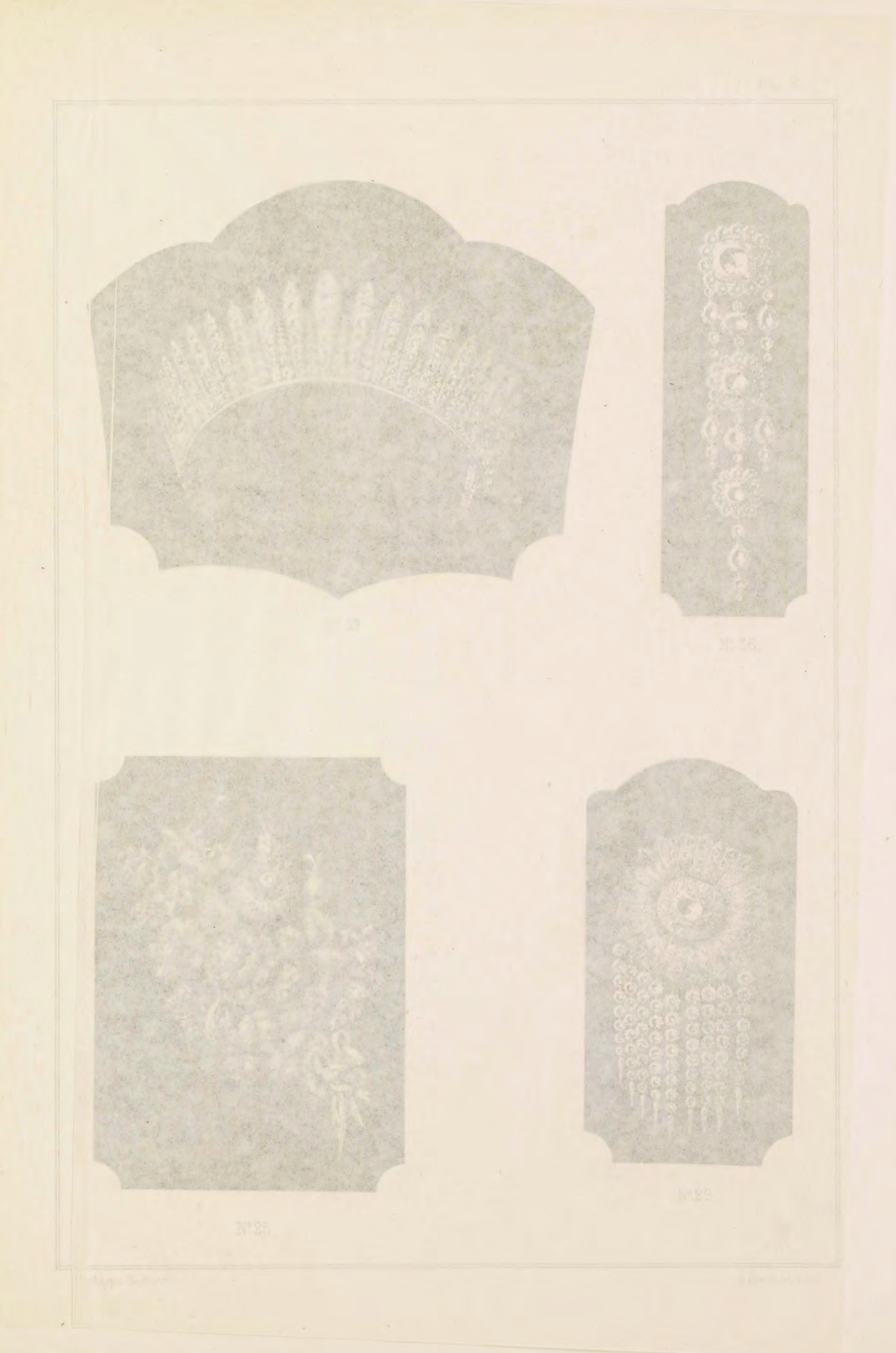


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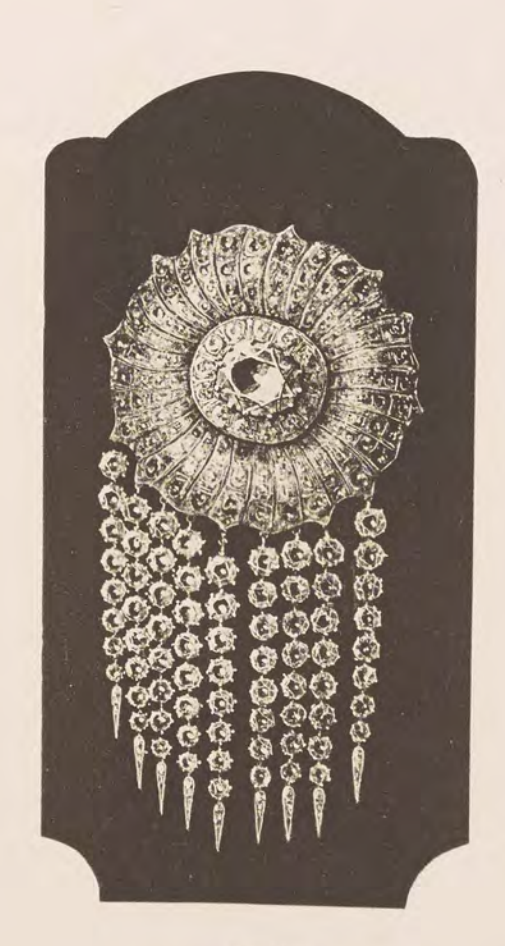
N° 32



N° 36.



N° 25



N° 29

THE GREEN VAULTS

DRESDEN

THE GREEN VAULTS

DRESDEN

ILLUSTRATIONS OF THE CHOICEST WORKS

IN THAT

MUSEUM OF ART

EXECUTED IN CHROMOLITHOGRAPHY BY STORCH AND KRAMER, FROM DRAWINGS BY SEIDEMANN AND MOHN; WITH NUMEROUS ENGRAVINGS ON WOOD

THE PREFACE AND DESCRIPTIONS BY ALEXANDER ALLEN, Esq.; AND A HISTORY OF THE GREEN VAULTS AND THEIR CONTENTS BY PROFESSOR GRUNER DIRECTOR OF THE ROYAL MUSEUM, DRESDEN, &c., &c.

EDITED BY

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PREFACE.

THE wish has often been expressed in past times, by students and lovers of art, to possess faithful representations of the most important and interesting objects in the celebrated collection of the "*Green Vaults*" at Dresden.

A mere hurried inspection of treasures so varied, multitudinous and instructive was felt to be insufficient and unsatisfactory by those who were aware that artistic taste finds its expression not only in architecture, sculpture, and painting, but likewise in many objects destined merely for domestic use or ornament; and who, therefore, recognised the importance of this collection to the history of art, to the artist, and even to the artisan. It would be useless to specify here the difficulties which, till now, have prevented the gratification of this desire. The love and knowledge of art, which in earlier times was confined to the student and the amateur, may be said, in a certain sense, to have extended itself in our days to the whole of the educated public. We see even the manufacturer and the handicraftsman eagerly on the look-out for beautiful models and designs for their productions, and an increased love and appreciation of artistic merit on the part of the purchaser. It may therefore, without impropriety be said, that what was formerly the wish of the few has become the want of the many.

With permission of his gracious majesty King John of Saxony, a selection, as a beginning, has now been made of some of the most striking objects of this rich collection; photographs have been taken of them, and these have been carefully copied on stone and reproduced by the aid of chromo-lithography, with a success, it is believed, hitherto unsurpassed. The result is offered to the public in the accompanying illustrations.

A short sketch will not be here out of place of the origin, history, and nature of the Collection from which these specimens have been selected. Among the nations of antiquity it was the practice to preserve and guard, with almost religious veneration and care, in edifices especially appropriated to the purpose and called Treasuries, family valuables, trophies, national memorials, and the like. This custom was continued among modern nations, and almost every court possessed its Treasury, which was more or less rich. Its contents were in a state of continual increase: in it were deposited the offerings of friendship and of love, memorials of important family or national events, the rarest valuables, bridal gifts, votive offerings, reliquaries, church plate, &c., &c.

We must keep in mind that these articles were, as a rule, the most costly, remarkable, and beautiful that the taste of the day could discover, its best art-produce; or which were rendered

interesting by personal or historical associations. If many of them cannot be regarded strictly as works of art, we must remember that at the time of their acquisition they were objects of curiosity, either on account of their rarity or the difficulty of their execution; and they are to be judged by the taste and cultivation of their period. Like all the ruling families, the Saxon Princes also possessed their treasures. From the earliest times of which we have notice they were located in a couple of strong vaulted chambers, called the "*Green Vaults*," on the ground floor of the palace at Dresden. A secret passage was said to lead from these to the dwelling of the Ruler, and it was believed that none but he and his confidants could enter them. Be that as it may, their contents were guarded and preserved with jealous care, and some degree of mystery; and in consequence, at one time, were held to be of fabulous value by the commonalty.

Much trifling controversy has taken place as to the origin of the epithet "*Green;*" some attributing it to the colour of earlier decorations of the chambers themselves (of which, however, no record is preserved); some to the fact of a door having led from them into a shrubbery, which formerly lay between them and an ancient gate of the city called the "*Green Gate;*" while others, with more probability, have found its explanation in the green of the plant *rue*, which appears in the arms, or is the badge, of the House of Saxony.

In the time of the Elector Augustus the First (his beneficent rule extends from 1553 to 1586) this rudimentary collection received considerable additions. This enlightened monarch seems to have been a man considerably in advance of his times. He founded in the upper floor of his palace a "Cabinet of Art and Curiosities" in connection with, and supplementary to, the hereditary and personal treasures of the "*Green Vaults*." In it were preserved mechanical, mathematical, and surgical instruments, minerals, books, pictures, watches, natural curiosities, and artistic rarities of various kinds. He seems to have been influenced less by the pleasure of collecting than by a patriotic desire for the improvement of his people. His acquisitions were intended for the benefit of the public, as examples of what sagacity, reflection, and patient toil had produced elsewhere of beautiful and useful in the circle of the arts and sciences, as a spur to the diligence, and an incentive to the imitative powers, of his people. In this collection we may see the cradle of many others, both rich and valuable, which form at the present day the pride and boast of the Saxon capital. His more immediate successors from generation to generation continued to add to these treasures in the same spirit. Large additions were made to them by Augustus the Second, commonly called "The Strong," Elector of Saxony and King of Poland (reigned from 1697—1733). Soon after his accession, a fire broke out in his palace in the immediate vicinity of the "Cabinet of Art and Curiosities," which rendered the immediate removal of its contents necessary. The most valuable articles were hastily stored away in some fireproof chambers of the ground floor, where they remained in great confusion for many years. The invasion of the Swedes under Charles XII., the king's own campaigns in Poland and his frequent journeys thither, long prevented any steps being taken for their arrangement. On the arrival of more peaceful times, this liberal-minded and splendour-loving monarch caused the family accumulations in art and science, and their treasures of all kinds, to be carefully examined and systematically arranged.

What more strictly belonged to pure art or science was consigned to its particular department; a new "Cabinet of Curiosities" was founded to receive those articles which, according to our mode of viewing them, were remarkable rather for handicraft or rarity than for artistic worth, and the remaining costly, valuable, and rare treasures were incorporated with those of the "*Green Vaults*," room being made for them by the addition of several adjoining chambers. The whole was decorated with great magnificence at the private expense of the king, and under his personal superintendence. The collection was indebted to his munificence for many costly additions, and remained the object of his greatest care and attention up to the period of his death. With the exception of his immediate successor, none of the subsequent Saxon rulers have contributed much to its increase. In 1769 some valuable acquisitions were made at a trifling cost at the sale of Count Bruehl's effects. From this time forward the troubles of war, and higher and graver cares, have occupied the minds of the Saxon monarchs, and no expenditure has been made on this collection, except what was necessary for its preservation and exhibition to the public, to whom it has been accessible, under certain unavoidable restrictions, from the time of Augustus the Strong. Since 1832 its contents have by degrees been re-arranged, so as to suit modern requirements and convenience: they are displayed in eight spacious chambers which remain unaltered, with their ancient and gorgeous decorations of marbles, mirrors, and now somewhat faded arabesques, as in the days of Augustus the Strong. The spectator is at first dazzled by the splendour, variety, and multitude of the objects which meet his view. He feels himself transported to a time having no foreboding of the mournful earnestness of the present, when the world, amid its inevitable cares and toils, enjoyed with a simple and hearty appreciation those ingenious, magnificent, or beautiful objects by which art or patient toil sought to immortalise itself. The antiquarian will seek in vain to gratify his taste in this collection; with but few exceptions the objects constituting it date from the beginning of the sixteenth till the middle of the eighteenth century. The man of taste, on the other hand, upon a minuter inspection, will find much that is beautiful in itself, much that is extraordinary in conception, rare in material, or of elaborate beauty of detail in execution. This unrivalled collection contains bronzes, carvings in ivory, wood, amber, coral, wax, alabaster, and soapstone, engraved shells, gems, cups, and other vessels of half-precious stones and rock-crystal, mosaics, ancient and modern enamels, works in niello, a great variety of embossed and incised metalwork, gold, silver, and gilt plate, richly-adorned weapons, antique jewellery and trinkets, an immense collection of the rarest and most valuable precious stones, specimens of the mineral productions of Saxony, and finally a number of historical and miscellaneous toys, trinkets, and natural curiosities.

The objects which have been selected for representation belong, as may be gathered from the preceding remarks, neither to ancient nor modern art, but to the so-called Renaissance and Rococo periods. It is hoped that the fidelity and beauty of execution of the plates may be thought not unworthy of the originals themselves, and of the collection from which they are taken. We trust, also, that the brief descriptions here given may arouse in many of our readers a desire to go and examine personally the contents of the Green Vaults.

ALEXANDER ALLEN.

INTRODUCTION.

Among the various and rich collections to which Dresden owes its widespread fame, and that make it one of the most interesting and instructive cities of sojourn in Europe, next to the gallery of pictures, none occupies so prominent a place and has so attractive a power as the so-called "Green Vaults," the countless treasures of which engage the mind of the indifferent mass, as well as surprise and interest the man of taste, the collector, and the connoisseur.

Nor is this collection, as it will be found on examination, a mere accumulation of precious things; their value is great as productions of Art and Art-workmanship: it offers, on that account, a vast source of tasteful models. Before describing any of the various objects composing this vast collection, it may be thought proper that something be said about its origin, and when and by whom the principal articles were acquired. Concerning the name of "Green Vaults," which was used in public documents as early as the beginning of the seventeenth century, it seems that it owes its derivation to quite accidental circumstances, about which opinions vary, but which hardly merit any serious investigation.

The beginning of the collection may be traced to the first dukes and electors of the now reigning Albertine line—for already Duke George, surnamed the Bearded, who lived before the middle of the sixteenth century, possessed a treasure of jewels and other objects of high value. The Elector "Mauritius" increased it by adding a large number of splendid table-services, such as he felt his newly-acquired dignity required; but it was his brother, Augustus I., his successor on the throne, who considerably augmented the family Art-wealth. He was endowed with a high degree of taste and foresight, which led him to collect a cabinet of curiosities to serve as models to the artists of his country. This noble intention was fully rewarded, for the productions during his reign have never been surpassed in later times. This cabinet, called "Regal-Werk," comprised, to tell the truth, a strange mixture of objects: chirurgical, mathematical, and astronomical instruments; minerals, books, clocks, and other curious objects of the period, many of which may even now be met with in the different royal collections.

The real treasures, however, filled even then (in 1560) the lower rooms of the elector's palace, who, like every sovereign, possessed numerous jewels, precious objects, valuable souvenirs, and important documents, which, on account of their value, were not qualified to be kept in the model-rooms, occupying the third and fourth stories of the palace. These treasures were placed, for the sake of safety, in the rooms that now form the Green Vaults, and which were approached by a secret staircase from the elector's apartments.

Augustus I. took advantage of every occasion by which he might enrich his collections. He had already received many valuable objects as the dowry of his wife, the excellent "Mother Anna," as she has been called, who was the daughter of Christian III., King of Denmark.

The two Christians, his immediate successors, added to the collection, yet far more was done for it by John George I., during his long reign of forty-five years; but, concerning the large additions made by him, it cannot be too often repeated that the accusation brought against him as having enriched his Green Vaults by the pillage of Prague, wants every shade of truth; those treasures which were formerly in possession of Rudolphus II. were either presents of that emperor to the electors or acquired by exchange.

During his reign, John George II. conscientiously fulfilled the injunction to enrich the collections given him in his father's will; and he did so equally by his own inclination as by his innate munificence. So the inspector of his collections, the Lieutenant-Colonel von Klengel, was sent to Italy with special orders to acquire works of *vertu* and similar productions of that country. After an absence of seven years he returned, laden with pictures, mosaics, bronzes, and other objects.

Superb Turkish weapons were brought from his Turkish campaign by the warlike John George III., who had hastened to Vienna in 1683 to help King Sobieski to liberate that capital from its imminent danger. A large portion of the Turkish arms then acquired now forms part of the "Royal Historical Museum."

The present arrangement of the Green Vaults is, however, due to Augustus the Strong, and was made in the years 1701 to 1724. How much interest the king took in it, is clearly shown by the autograph orders he gave even from Warsaw, while he also increased it by the most costly jewels, and by the unsurpassed works of Dinglinger and his family. It was also Augustus who first opened, although under very restricted orders, the treasury to public inspection, while the "Kunstkammer," considered as a means of education, was never closed to the studious. The Seven Years' War not only prevented further acquisitions, but caused also no inconsiderable amount of damage and loss, from the repeated removal of the treasures to places of safety.

Little of importance has been added to this emporium of valuables during the last hundred years. The times had changed, the means were more limited, and the opportunities of acquiring really superior objects became rarer every day.

At the time when Augustus made the new arrangement regarding his treasures, he removed numerous objects from it, giving most of the costly church-vessels, rich vestments, &c., to the Church, the rare and beautiful weapons to the Historical Museum, and the astronomical and mathematical instruments to their respective cabinets, while the cabinet of coins was also enriched.

After this necessary introduction to the Green Vaults we will enter the collection itself, having crossed the picturesque court of the palace.

L. G.

THE GREEN VAULTS OF DRESDEN.

ROOM I.—BRONZES.

The whole of the rooms containing the collection are paved with Saxon marble and serpentine; the walls are completely covered with beautiful mirrors, fitted up with consoles, symmetrically distributed. The first of the suite of rooms contains bronzes; the contents of each room increase in value both as to material and workmanship, until the last or eighth is reached, where are what is most remarkable in the entire collection, and the invaluable crown-jewels.

In arranging the cabinet of bronzes, of which a large portion was made over to the cabinet of antiquities, the object in view was rather to produce a pleasing effect as a whole, than symmetrically to dispose of the works, which, to heighten the effect, are to a great extent placed on beautiful pedestals of buhlwork. There are above one hundred groups and single figures; none of them, however, the productions of Greek and Roman Art. They were chiefly made during the sixteenth, seventeenth, and eighteenth centuries, and are—some of them—very good reduced copies of famous pieces of sculpture of the classical period; others, copies from works by French artists of the time of Louis XIV., and others, fine original works of celebrated French masters. Among the modern Roman bronzes is the equestrian statue of Marcus Aurelius, remarkable for its perfect finish; it was presented to Augustus the Strong by Pope Benedict XIII. The original, standing in the centre of the court of the Capitol at Rome, is considered the finest equestrian statue of antiquity which has come down to our time; as it is also curious, as being the only equestrian statue erected by the people during the lifetime of a Roman emperor. Another remarkable group is the so-called "Farnese Bull," by Andrea de Vries; the original is now in the Museo Borbonico, at Naples. Like many of the finest pieces of antique sculpture, it was found among the ruins of the Baths of Caracalla, at Rome, and was then in a sadly-mutilated condition; the clever Milanese sculptor, J. B. Bianchi, restored all the missing heads and arms, and his work has proved extremely successful.



Boreas and Orithyia.

Another copy of one of the finest antique statues is the figure of Hercules resting from his labour, and known as the "Farnese Hercules." The original is also in the Museum at Naples, and was found at the same place as the former group, but was without legs. Michael Angelo was asked to repair it, but could not be brought to do so, and the task devolved on Guglielmo della Porta, who, with less modesty, but great skill, executed the restoration of this fine work of Art, and gained the applause of Michael Angelo. Strange to say, Guglielmo della Porta had scarcely finished his work when the original limbs were discovered in a well at a distance of three miles from Rome, on the estate of the Prince Borghese, who presented them to the proprietor of the torso. The "Resting Athlete," or "*Discobulus*," is another copy from the antique, and represents a fine male figure in recumbent posture. The original was bought by Pius VII.; but when, in 1795, the spoils of Rome were removed to Paris, this statue was among the plundered works of Art. At the restoration of the Bourbons it was not returned to the Pope, and it still remains in France.



Augustus the Strong. *The Little Dog.*

Among the original productions of modern artists, the Crucifix (18 inches long), by John of Bologna, a Flemish master, occupies the first place; it is, both by conception and execution, one of the finest bronzes of modern times. John of Bologna took Michael Angelo for his model, and the work in question was finished at Florence. The collection also contains a number of excellent works by Florentine artists of that period.

The following are among the groups and single figures, chiefly by French artists of the time of Louis XIV. A copy of the "Bath of Apollo," the original of which exists in the grottoes of Versailles, is the joint work of François Girardin and François Renaudin: it represents the figure of Apollo sitting, and surrounded by six nymphs, who are handing him the utensils of the bath. "Diana and Endymion," by Cornelius van Cleve; "Boreas and Orithyia," by Gaspar Marcy, and other groups, are remarkable for their size and finish.



Hercules slaying the Vulture.

We must here mention also the model for the equestrian statue of Augustus the Strong, by Ludwig Wiedemann, who began life as a coppersmith, but was called to Dresden to take the direction of a cannon foundry, with the rank of captain. The statue is executed in hammered copper, gilt, and was placed in the market-place of Neustadt, at Dresden. It was originally intended that this fine work of Art should have a richly-ornamented pedestal, with statues of slaves at the four corners, similar in design to those attached to the monument of the "Great Elector," at Berlin, and to the statue of the



Charles II. (of England) fighting the Hydra of Revolution.

Grand Duke Ferdinand III. at Leghorn. The models for these slaves still exist in the Green Vaults, while the statue has been placed on a temporary pedestal. Among the bronzes is "The Little Dog," which, though small, is by no means an insignificant work of the celebrated Peter Vischer, of Nürnberg, well known through his finest work, the shrine of St. Sebaldus, in the church of that saint at Nürnberg. Other bronzes are worth mentioning; for instance, a group of a youthful Bacchus riding on a goat, in the midst of a gay set of children, and pressing into a cup the juice of the grapes which they offer him: it is attributed to François du Quesnoy, called "Il Fiammingo."

A very fine group, which, however, sadly deviates from the principles of statuary, is that of Hercules slaying the vulture that so long tormented Prometheus. And now we will mention a work of art of quite a different description; it is a small group (9 inches high) representing "Charles II., King of England, fighting the Hydra of Revolution." The execution of this work, small as it is, occupied the artist during five years; it is worked out of a block of iron, originally weighing 67 lbs., which the artist carved down to 14 lbs. weight, and it could not be more finely modelled if it were wrought in wax. The artist, Gottfried Leygebe, an armourer, was a native of Freystadt, in Silesia, and lived about 1630. It was originally adorned by a kind of baldachin; the four columns tied together with gilded palm-branches, above which, where they were joined, rose a crowned skull, under which the genius of Fame, reaching down to the statue of the king, offers him a wreath of laurels. The ultimate fate of this ornamental portion of Leygebe's work is as unknown as are the causes of this unusual ovation. Two similar equestrian statues have been executed by the same artist, one of which is at present in the Kunstkammer at Berlin, while the second is preserved at Copenhagen. The former represents the great Elector, who, as in the Dresden group, is fighting some hideous animals; the latter is a statue of the Emperor Leopold I.: neither of them has any ornamental addition.

ROOM II.—WORKS IN IVORY.

PREVIOUS to entering into a description of the principal works of this class, of which the Green Vaults contain a not inconsiderable number, we will glance at the times and countries in which the art of carving in ivory was principally developed.

The use of ivory for purposes of worship as well as for ornament can be traced back to the remotest times: long before King Solomon used it so profusely in the decoration of his Temple, works carved in the tusks of the elephant and rhinoceros, as well as in horn, had been executed; as has been recently proved by excavations in France, where representations of antediluvian animals—carved in bone of the mammoth, and horn of some staglike animal—have been discovered in the caves of the Dordogne, at La Madeleine and La Mustière, where they had been buried for thousands of years. Some of these ancient carvings are in *bas-relief*, others in *intaglio*, or only scratched on the surface; but whatever their mode of execution, none of them are wanting in character. It is remarkable that in this case also the representations of animals preceded those of the human figure.

Next to these earliest remains come weapons, enriched with carvings in ivory, of which specimens may be seen in the British Museum; they are supposed to belong to the era of Moses, *i.e.* 1800 B.C. The British Museum also contains some carved ivories executed prior to the conquest of Egypt by Cambyses.

It is yet an undecided point, and probably will ever remain so, where the first vestiges of Art were discovered, and it will be a pardonable error, if any, should we follow the generally-received opinion that the earliest traces of civilisation are to be found in Egypt. That country was compelled at a very remote period to found colonies, on account of the smallness of its territory and its enormous population. Hence the Chinese, the Indians, and the Assyrians formed new nations, propagating more or less the civilisation of the mother-country.

In China, however, Art soon assumed a peculiar character. The Chinese delighted in monstrous and obnoxious productions, which they executed with a high degree of technical skill. Art, in our

sense of the word, does not exist with them; the same style of works as they then executed has come down to our own times, from century to century.

The Indians, dependent on hierarchical domination, formed their own style of Art, grand in its way, but foreign to our notions of beauty; but both the Chinese and the Indians employed ivory for their utensils and effigies.

It was otherwise with the Assyrians; they, most of all, preserved the Egyptian civilisation; only that, while in Egypt all emanated from the priests, in Assyria the kings dominated and directed public feeling. Assyria suffered from more than one convulsion, but every epoch impressed its peculiar character on its works of sculpture. This art attained a high degree of perfection in Assyria, and, thanks to the Layards and Bottas, we possess works of that early time which, although not without great peculiarities, may well serve as models to the most privileged nations. Layard places the production of these works of art one thousand years before our era. At the same time Solomon made the most extensive use of ivory, as the Books of the Kings, Chronicles, and also of the Prophets inform us. About the same time Homer mentions the "Shield of Hercules," the "Couch of Ulysses," "Penelope's Chair," and other articles for use and ornament, in all of which ivory was the principal material.



Horses' Heads. By Michael Angelo.

We pass over the productions of the Greek artists of the archaic period, and approach the period when Greek art reached its highest perfection under Pericles, only mentioning the mystic chest offered by the Cypselides to the Temple of Zeus at Olympia, which was already adorned with *bas-reliefs* representing ceremonies, sacrifices, and chariot-races, executed in ivory, gold, and cedarwood; but it was not before the time when the great and impassable Phidias created his chryselephantine statues, that this branch of Art attained perfection.

The combination of different metals with ivory, bone, and wood, remained the fashion throughout antiquity, not only for statues, but also for instruments and utensils of all kinds, as well as for ornaments. It has been supposed that in order to obtain ivory in such quantities and of such dimensions, the Greek artists possessed a secret by which they were enabled to bend and stretch the ivory. The name of the inventor of this practice has even been preserved—it is Democritus; but the experiments made in order to reproduce this effect have hitherto been complete failures. It is, however, beyond doubt, that the Greek artists were acquainted with a process of splitting the blocks of ivory.

Phidias preferred the glossy ivory to marble for his colossal statues, one advantage being that it promised more durability.

That mysterious people the Etruscans, whose origin was the same as that of the Greeks, also produced works in ivory, although of a different character and on a smaller scale. Chiusa, Palestrina, Calvi, and Corneto bring to light fresh proofs of their taste and skill with every new excavation.

Among the Romans works in ivory by native artists are extremely scarce. In the times that preceded the Christian era, they enriched their temples and palaces with the spoils of conquered provinces, and since the time of the emperors they preferred making their statues and reliefs in bronze and marble. Only one statue in ivory, that of Germanicus, is known to us; the use Roman artists made

of that pleasing material was confined to articles of luxury. Thus the curule chair was always richly inlaid with ivory, a material also employed for weapons and articles of the toilet.

It was during the third century that the diptych came into use, which gave an astonishing impulse to the art of carving in ivory. These diptychs were not necessarily made of ivory, but often of wood, bone, or even gold and silver. They consisted of two tablets joined together by hinges. They were made use of by high officers of state, consuls and prætors, as a sort of votive-offering to the emperor, their friends or patrons, on their accession to office. First-rate pieces of sculpture are to be found among the carvings, foremost among which stands the beautiful diptych in the collection that Mr. Joseph Mayer presented to the borough of Liverpool. On one of the tablets Æsculapius is represented, on the other Hygeia. These sculptures have been illustrated by a fine engraving by Raphael Morghen.



Ivory Cup. School of Michael Angelo.

Another fine diptych is preserved in the public library at Brescia. It was bequeathed to that town by Cardinal Quirin, and passes for the earliest work of this class; Paris, starting for the chase with his spear and dog, is carved on one of the tablets; while on the other Helena, accompanied by Eros (or Cupid) is represented.

There is the half of a very fine diptych, called the "Melertense diptych," in the South Kensington Museum. It represents a Roman matron offering incense on an altar, and has the inscription: "Symachorum." It is supposed to date from the third century; the second half forms part of the collection of ivories at the Hôtel de Cluny, in Paris.

After the period of Constantine the Great, a general decline of Art in the Western Empire began, which lasted for centuries; and although excellent works of these times are extant, they are not the productions of native Italians, but were executed by Greek artists. The decadence lasted until the Iconoclasts of the East drove artists and works of Art to the West. Now the sculptors in ivory found ample employment. The altars of the churches were adorned with triptychs, which in due time were transformed into shrines. Small statues, crucifixes, pixes, ciboria, croziers, reliquaries, and many other sacred objects, were ordered and executed. Secular sculptures, too, were in demand, and many mirror-cases, manuscript-covers, wedding-coffers, and similar articles, for which the rich romance of the Middle Ages furnished numberless subjects, were carved in ivory from the ninth to the fifteenth century.

It is a hazardous undertaking to try to name the countries and places where these ivories were specially carved: certain it is that the Western and Northern artists were not inferior to those of the South. The Rhenish school in particular at one time surpassed all others in taste, beauty, and religious feeling; but some of the finest carvings of the thirteenth and fourteenth centuries are assigned with equal right to Italy, France, England, and particularly to Ireland. Most of these sculptures in ivory were executed by monks, whose places of abode varied. Among the few artists who added their names to their works were Tutilo of St. Gallen, who died at the end of the ninth century, and Bernwardus, Bishop of Hildesheim, who became the patron-saint of the German goldsmiths. He seems to have been an artist of consummate talent and skill; his sculpture represents the "Descent from the Cross," and bears the date of 1006.

One of the most important ecclesiastical sculptures of later times is the altar-shrine near the Certosa,

in Pavia; it is by Bernardo degli Ubriachi, and represents the Passion of our Lord, carved in the horn of the hippopotamus, and containing sixty-two compartments and eighty single figures. Of an earlier date is the large chair of St. Maximian, Archbishop of Ravenna; it is ornamented with reliefs carved in ivory, giving the history of Christ and that of the Patriarch Joseph.

The richest collections in England, containing treasures of this description, works of the best artists down to the fifteenth century, are the British Museum, the South Kensington Museum, and the Mayer collection at Liverpool. Among the private cabinets where fine ivories are preserved, those of John Webb, Esq., and R. Goff, Esq., must be enumerated.

On the Continent the museums of Vienna, Berlin, and Darmstadt, as well as the libraries of Bamberg and Würzburg, are rich in works of Art of this kind; and in Italy an extraordinary accumulation of valuable examples of all epochs exists at Fabbriano, in the house of the Conte Possenti.

The collections at Munich, Nürnberg, and Dresden must be named as containing objects carved in ivory during and after the sixteenth century. In England, as in Germany, the Reformation acted destructively on this, as on every other branch of religious Art. Drinking vessels and tankards, and the like, were substituted for reliquaries, shrines, triptychs, and other ecclesiastical objects.

The Saxon princes who delighted in the use of the turning-lathe were Augustus I. himself (who even established an *atelier* in his palace for the Dutch turners, Gylles Lobenicke and George Weckhardt), Augustus the Strong, and the Elector Maximilian of Bavaria.

The Emperors Ferdinand III., Leopold II., and Max Joseph, King of Bavaria, as well as other sovereigns, found a pleasant relaxation in this pursuit. We have several cleverly-turned boxes by the hand of Peter the Great in our collection.

On entering the ivory department in the Green Vaults, it will facilitate the description if we divide all the works therein contained into three different classes; the first comprising religious subjects, the second secular, and the third *tours de force* in the turning line.

The first work of importance is the cover of a Byzantine diptych, measuring $7\frac{3}{4}$ inches by 4 inches. It is divided by a narrow horizontal rim into two equal halves; the lower part represents our Lord at the gates of hell, standing over the chained body of the arch-fiend, and stretching out his helping hand to a man (probably Adam) who is rising from out of a sort of well. By his side stands a youthful female figure, whose head is surrounded with a nimbus, and whose personality is as difficult to establish as that of the two young priests placed by the side of St. John the Baptist, behind the figure of our Saviour. Above the group is a Greek inscription, meaning "The Resurrection." The upper half of this fine work represents the majestic figure of our Saviour after his resurrection; two female figures are kneeling at his feet.

Of the same importance, and of even superior Art-workmanship, is a plaque, or tablet, of the considerable size of $9\frac{1}{2}$ inches high, the use of which has not yet been ascertained. It may have been part of a diptych, or a votive-offering, or perhaps the cover of a manuscript. Each of these three suppositions has been supported by experienced antiquarians. The figures of St. John and St. Paul rise in high relief from the background, standing on an arcade formed of double Byzantine columns, probably indicating the entrance to a basilica.

Next in importance to these works are several diptychs of the thirteenth and fourteenth centuries, probably of Italian workmanship. The smallest of these (it only measures 3 inches by $2\frac{1}{4}$ inches) is remarkable on account of its subject, as well as its perfect preservation, although the carving is somewhat inferior, and seems to belong to the time of the decadence of Art. The subject represented is a curious one: the left tablet contains the Adoration of the Magi, while on the other,

side, the Virgin, reclining on a couch, turns her back to them, and appears to be lifting the Infant Saviour out of the manger standing on the ground by her side; close by are the diminutive figures of an ox and an ass, while the aged St. Joseph is seen standing in the background; and above, at a distance, the angels, a shepherd, and some sheep, are represented. The borders of the drapery, as well as the hair, are gilded, and there remain some traces of colour on the lips. The outer sides of the diptych, which are usually without any ornament, are in this case decorated with the arms of Saxony and Denmark, thereby plainly indicating that it belonged to Anne, wife of Augustus I.

It is difficult to establish the date of two pieces of sculpture representing the Last Judgment; they have considerable merit, and are to all appearance by the same artist. The larger piece, carved out of one tusk, measures 14 inches. Above, is the figure of the Supreme Judge, seated on a throne near a globe, surrounded by the Virgin Mary, the Patriarchs, and the Apostles. A group of saints and martyrs, distinguished by the emblems of martyrdom, approach the throne, while below is raging an indescribable confusion of demons, angels, and condemned, who all appear to be moving to and fro in great agitation, only to fall into the jaws of a hideous monster. Lower down, in a separate grotto, a splendid piece of coral is shaped into a recumbent female figure, which is supposed to represent "Seduction." All these, more than a hundred figures, have good, although in some cases exaggerated, proportions; the expression of their small heads is as varied as true; and it is therefore not without reason that this group is shown as one of the most curious and valuable objects of the collection. It is surrounded by a wreath of flowers in the realistic style, made of pressed silver, such as was usually employed by Jamnitzer; this work, however, came as a present from Italy. The smaller group, of twenty-three figures, also represents a part of the Last Judgment: the archangels consigning the lost to eternal perdition. Long after the cross had been venerated as the symbol of salvation, the artists introduced the Crucifixion itself; we know of no earlier representation of this subject than the Crucifixion in the Catacomb of Pope Pascal II., of the eleventh century. Since that time it has often been chosen as a subject by the painter, and was also welcome to the carver in ivory. Several crucifixes of high merit are in our collection; one of them was brought from Italy in 1743; it is beautiful in expression, perfect in symmetry, and of the highest finish.



Fighting Musicians. By A. Durer.

J. Ch. Ludwig Lücke, of Dresden, who in a public document signs himself "Royal Cabinet-Sculptor," carved a large crucifix of superior workmanship. It represents our Saviour after death, having the wound in his side.

A sacrifice of Isaac must be named among the sacred subjects. It is the work of Simon Troger, and consists of three figures, in half life-size. It is a copy of a group by Gerard van Obstal, and the original exists at Brescia.

If the collection contained any reliquaries, pixes, or bishops' croziers, this would be the place to describe them, but we only have some good fragments, among which a "Flight into Egypt" is worth mentioning.

The second division, according to our arrangement, comprises secular subjects, and we will begin

with the *coffres*, or wedding presents, of which there are some of remarkable interest. They are usually oblong in form, but sometimes have a hexagonal shape, and are mostly ornamented by heterogeneous compositions, such as Jason and Medea, Theseus and Ariadne, or the Minotaurus. The mythological figures are dressed in the costumes of the time at which the *coffres* were carved; thus the heroes of Athens are masked knights of the time of the Crusades, while the civilians are dressed in classic garb. The finest of these caskets is an oblong square. It is made of twenty-two pieces of carved ivory, which are set above and below in marquetry of wood and bone. On it are represented stories, that are very difficult to decipher.

Dating from the same period, and of the same style of art, are the tastefully-carved mirror-cases in our collection. One beautiful specimen specially deserves notice; on it, as on most mirror-cases of this period, the Castle of Love is represented. Of yet more importance, although more difficult to explain is another work, an octagonal piece of ivory, somewhat resembling the lid of a mirror-case, yet probably not one. The surface is horizontally divided; in the upper part a youth is represented coming out of a palace-like building, who appears to be addressing two female figures, kneeling before him; a sort of battlement hides the lower part of the figures. In the lower half the principal figure is that of a venerable old man, wearing a crown on his head, who seems to be admonishing a youth, likewise crowned, standing before him. To the left are the figures of two warriors, while on the right are two apparently female figures, one of whom bears a sword on her shoulder. The carving is in high relief and of masterly execution, and apparently belongs to the thirteenth century.



Dutch Frigate. By Jacob Zeller.

A most spirited group of masterly execution is that of two Musicians fighting, which is attributed to Albrecht Dürer. The manifold talents of this greatest of German masters are well known, and we have numerous productions of all descriptions which he executed at the same time as his paintings and engravings.

The best carvings of the second series (secular subjects) were executed in the seventeenth and eighteenth centuries, a period when the Flemish artists excelled. A Dutch Frigate, of rather inferior artistic merit, occupies an important place in the collection, being supported by an excellent piece of sculpture: a description of it accompanies the coloured plate given later on.

We have a fine group by Melchior Barthel, who lived in the beginning of the seventeenth century, and studied Art in Italy, where he lived for many years. It represents a lion, having overthrown a horse, tearing it to pieces. The original of this group is in Rome, at the Palazzo dei Conservatori.

A specimen of Italian art-workmanship, probably by G. B. Pozzi, is rather remarkable, being worked in the hollow part of the tusk. It represents Actæon surprising Diana and her Nymphs while

bathing. The punishment has already been inflicted, the head of the bold youth has grown longer, and in one of the upper corners his own dogs are tearing the supposed stag to pieces.

We have an admirable piece of carving by the whimsical Balthasar Permoser; it represents Jupiter riding upon an eagle. This group is supported by a high column covered with tortoiseshell, and was probably suggested by an *intaglio* formerly existing at Genoa.

Another spirited group is a small *alto-relievo*, probably by a French artist, representing St. George fighting the dragon. Here Simon Troger must once more be mentioned as being the artist of a fine group representing the Rape of Proserpine. It is a richer composition than that of the Sacrifice of Abraham, and, although smaller, is of better execution. Besides the objects already described, the ivory-room contains a fine collection of drinking-cups, goblets, and tankards. The goblets are usually composed of three parts or even more. They are generally mounted in metal, and are invariably adorned with sculptures in ivory, the interior of the drum being lined with silver-gilt.

The size of the largest drinking-cup in the Dresden collection is 29 inches; it is divided into five parts, and is set in a heavy silver-gilt mounting. The centrepiece, supported by some nymphs of the chase, represents a sacrifice to Diana. The lid is adorned with the figure of Apollo.


Lion and Horse. By Melchior Barthel.

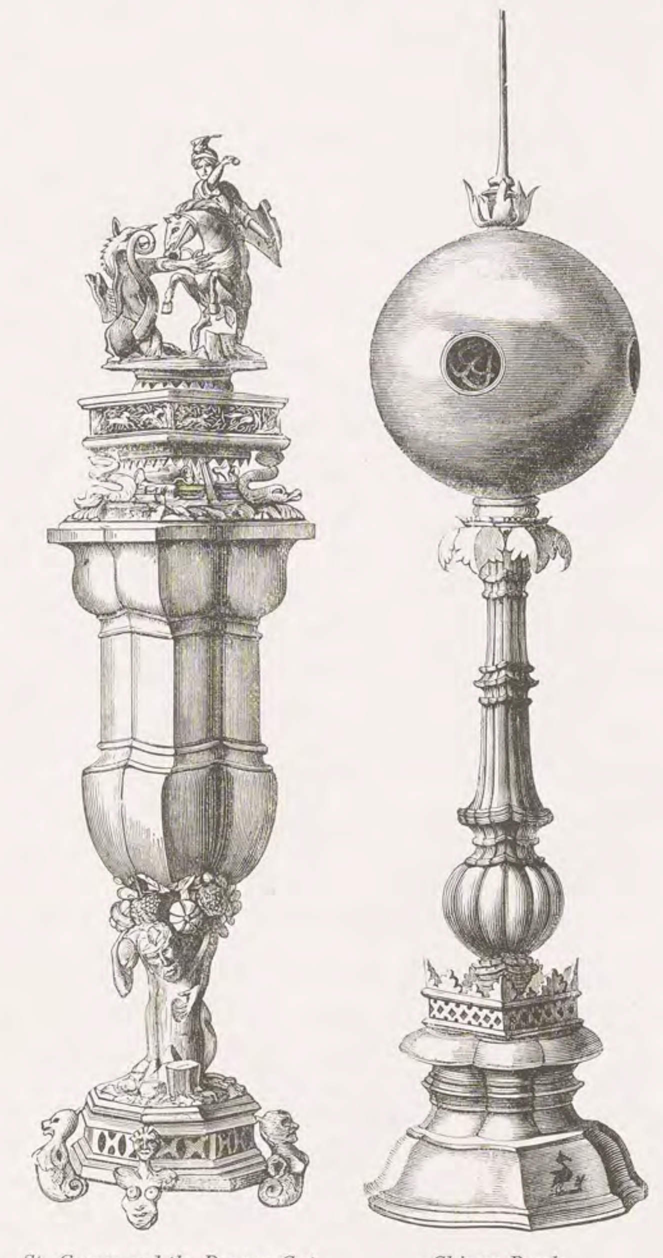
Two hunting-cups also merit attention; the larger one is peculiar, inasmuch as the ivory *relievo* is laid over the metallic silver-gilt body of the drum, which reaches beyond the heads of the figures. From the upper rim of the cylindrical cup the heads of dogs and stags, placed alternately, spring forth in full relief. The second hunting-cup is somewhat smaller, but in most respects similar to the former, only the relief and body of the drum are cut out of one solid piece of ivory, and the mounting is enriched with jewels. The lids of both these goblets are ornamented with the figure of a genius of the chase, bearing hunting implements and wearing the Tyrolese or huntsman's hat.

The tankards, although not so elegant as the cups, are of similar artistic merit. One of them is remarkable on account of its enormous circumference, 21 inches. The parable of the Wise and Foolish Virgins is represented on it, nobly drawn and carved; it is probably the work of a Nuremberg or Augsburg artist. Another tankard, which is presumably of Italian workmanship, represents the Five Senses. The female figures are distinguishable by their attributes and other accessories.

There are many really fine works of Art among the delicately-carved medallions, foremost among which, for simplicity, character, and high finish, is that of Pope Innocent XIII. The bust of Lucretia, in higher relief than is usual, is one of the best carvings of this kind; and there is an admirable portrait *en face* of the Elector John George III., which is fastened to one of those elaborate chains cut out of a single piece of ivory.

The third class of works in ivory comprises the articles turned on the lathe, and which combine the highest degree of mechanical value with skilful execution by hand. There are hundreds of objects

of that class in the Green Vaults. A most singular piece of mechanism especially deserves mention. From a pedestal of ebony rises a column in ivory, beautifully turned in one large spiral; it is carried on to a ball, and ends in a little sphere and a star. The whole work measures 4 feet 11 inches. Out of a door in the lower part of the pedestal a procession originally proceeded at a certain hour; it was that of the Magi, moving towards a platform, where they were received by a military band with trumpets and kettle-drums. On the first and second platforms standard-bearers in the costume of the seventeenth century occupy the corners. At the same time a party of merry drinkers fills the ivory ball at the top of the column, and a genius, fastened outside, announced on a dial that it was time to break up the banquet. All this formerly moved by clockwork, which is now, as it appears, irretrievably out of repair. Another work where great technical skill as well as real artistic merit is displayed, is an octagon-shaped drinking-cup. The body of the cup is supported by a well-carved satyr standing among flowers, and the lid is decorated with the fight of St. George and the Dragon; it rises from a square base on which hunting scenes are carved, and is a really fine work of Art by Jacob Zeller, 1713.



St. George and the Dragon Cup. *Chinese Puzzle.*

One of the greatest difficulties in ivory turning has been overcome in those perforated balls, often containing more than twenty similar balls one inside the other, the innermost either being adorned with a small miniature, or containing a *tabatière* or other similar object. These delicate puzzles are of Chinese origin, and were mostly executed in the seventeenth century, when turning had become not only fashionable, but quite a passion with men of all ranks and degrees.

From what has been said of the Cabinet of Ivories, it will have been seen how far the works of real artistic merit surpass those showing mere technical skill, and how well rewarded the visitor will consider himself by a careful inspection of the treasures it contains.

ROOM III.—ENAMELS, MOSAICS, &c.

We now enter the third room, which is rich in collections of a variety of productions of a very perfect Art-industry: there is, before all, a series of enamels; mosaics ancient and modern, Roman and Florentine; many objects worked in that mysterious production of the deep, amber; Saxon, or fresh-water pearls, and of mother-of-pearl; a large collection of nautili worked into drinking-cups; and, finally, ostrich eggs, tastefully mounted for use and ornament.

Enamels.—Among the choicest works of enamel, of which the Green Vaults possess a large

number, are two flat vessels, basins, that may belong to Byzantine workmanship. Both are executed in the *champ-levé* manner, and measure about 9 inches in diameter. The first is the earlier, and of a common class. In the centre stands the half-figure of an angel, surrounded by six similar figures; all are encompassed in circles, and the enamels employed are opaque white and black, without any gilding. More important is the second basin: it probably served as a baptismal vessel, as there is on one side a projecting head of a fabulous animal as a spout, to which corresponds on the inside a kind of sieve; at the bottom St. George is represented fighting on foot with a dragon; and, like those of the former vessel, this centre is surrounded by circles, with half-figures of cherubs, which are not without grace. The background of all these figures is of a light opaque blue colour, but the arabesques that fill the interstices, and which are deeply cut in the ground, have flowers in colour.

Of the first style of the school of Limoges we have nothing worth mentioning, but we are all the richer in works of the second, so-called beautiful style—works by nearly all the first-rate painters of that epoch. Before enumerating some of these paintings, we must direct attention to a specimen of the Italian *translucent sur relief* work. This enamel measures nearly 4 inches in diameter, and, divided by a large tree in two equal halves, represents on the right side the Virgin sitting with the young Saviour on her lap; before her stands St. John the Baptist, as a grown-up man, turned as in the act of speaking towards the principal group; more to the right are other figures without attributes, but they are not the kings. On the other, or left half, the baptism of our Lord is chiselled, with an angel and the emblem of the Holy Ghost. John the Baptist as a man before the child Jesus is certainly a great anachronism; this, however, is not rare in Italian Art: but the greatest perplexity is caused by a man, dressed as was the custom in the seventeenth century, who is standing near the tree on the side of the Virgin.

As there are so many valuable works of Art contained in this room, we can only name a few of the principal enamels, executed in the second style of Limoges. The tazzas, plates, dishes, and beakers, in *grisailles*, with partly flesh-coloured heads, hands, and feet, are all works of great merit; they are on dark backgrounds, painted in white, heightened and enriched with gold. A beaker, 9½ inches in height, by P. R., showing the triumph over Amalek, proves it a masterpiece of Pierre Rexmon; of the same merit is the large basin belonging to it, and representing the destruction of Pharaoh in the Red Sea.

By the hand of Jean de Court, called Vigier, and signed J. C., are two exquisite drinking-cups, standing on high feet, and with lids; inside one of them is the creation of Eve, in full colouring upon gold ground; in the inside of the other the first sin is represented. The outsides are painted grey upon dark bluish ground, the ornaments being more in the style of Henry II. than that of Francis I.

Of the time when Raphael's compositions were used by the Limoges painters, dates a plaque in *grisaille*, Æneas saving his father from the burning Troy: the original was an engraving by the master with the dye (*dado*). This painting is attributed to Pierre Penicoud.

To the largest dishes belongs that with the woman of Babylon sitting on a rose-coloured dragon with seven heads; this dish measures 16½ inches, and is the work of Jean de Court. The painting is executed with great care, but the effect is not successful, which will always be the case where the solid painting is mixed with parts in transparent colours. The large margin is painted with figures and masks.

To the finest pieces of this class belongs a saltcellar, by Jean Limosin: the form is not good, it resembles too much a stand or postament, but the drawing and painting are exquisite. On six partitions, which form the body of the cellar, as many mythological figures are represented. The

woodcut shows Venus in the front; the others are Juno, Mercury, Minerva, Diana, and Mars; Jupiter is wanting—it may be that the head resembling Francis I. is meant for him. This head, however, is not visible in the engraving, as it is at the bottom of the cavity for the salt. This piece is marked J. L.

The dish with the Triumph of Ceres, the work of Pierre Courtois, measures 17 inches; the rim is covered with dolphins and sea-monsters: it bears the name of the artist. Another smaller dish, painted by Noel Laudin with a battlepiece between Greeks and Persians, is still to be mentioned; it dates from a later period, but is full of merit: the centre of this dish is adorned with an antique medal, the head of Minerva. The artist's name is at the back of the tazza.

We cannot omit reference to five small plates of the diameter of 9½ inches: they are in full colour, and painted with scenes of the childhood and youth of the Virgin; on the border are charming children on a dark background. The armorial bearings on each of the plates have not yet been deciphered, as they are not very distinct.

Some very superior specimens of the enamels on white ground, that is, of the method of Toutin, are in our collection. As belonging to Dresden art, the half-length figure of the Magdalen must be mentioned; it is the work of Frederick Dinglinger, who had learned his art in Paris: it measures 34 inches by 18 inches, and is supposed to be the largest enamel painting in existence. By the same artist is the portrait of the youthful Augustus II., and some others. By Ismael Mengs and his celebrated son Raphael some small paintings are to be seen, and worth notice. They are mostly to be found upon the masterpieces of Melchior Dinglinger, such as the "Court of Delhi on the Emperor's Birthday," the "Egyptian Trophy," and the "Bath of Diana." These are all in the fifth and seventh rooms.



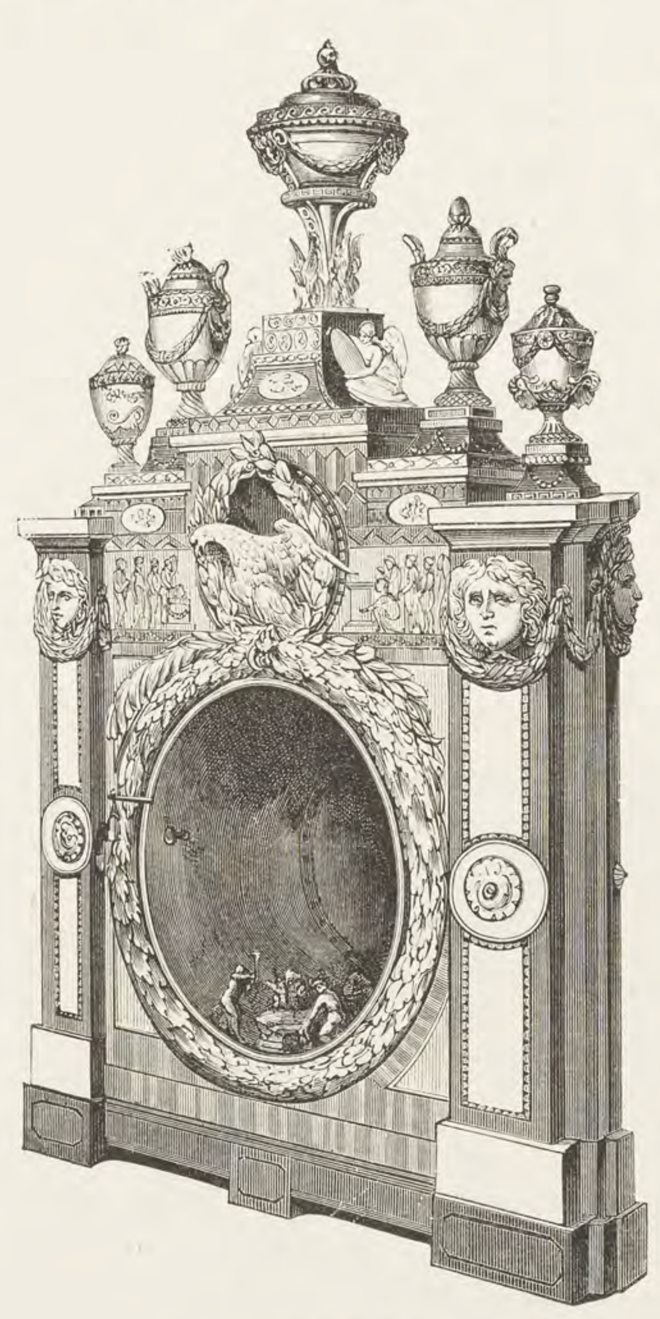
Saltcellar by Jean Limosin.

Mosaics.—The history of mosaic hardly bears any proportion to the works in this art; for while the latter are largely represented by monuments of all epochs, the former is confined to little, and partly erroneous, information. How vast a field spreads itself out before us between the magnificent classic mosaic—the Battle of Alexander, for instance, which was dug up in 1831 at Pompeii—and the diminutive productions which, in our time, occupy the mosaicists of Rome; and yet both are mosaics!

We have no space for giving even a brief outline of the history of this art, but must proceed at once to describe the objects themselves which are to be found in the *grüne Gewölbe*, although they are mostly produced from the sixteenth to the eighteenth centuries. For instance, a large table in Florentine mosaic: of the best execution are the flowers in the large border; the corners are adorned with shields somewhat *baroque*, but the wreath in the centre is superior; the lines which separate the border from the centre are the rarest lapis lazuli. Still finer is a smaller table which is entirely covered with work. Branches of fruit, of natural size, reach tastefully from the corners towards the centre; parrots are swinging most naturally upon flowers which fill the centres on each side. One of the rarest tables is in relief mosaic, the fruits being nearly an inch standing out of the

black marble ground, and are of their natural size. Sarini is named as the inventor of this kind of mosaic. The flower bouquets, which are in a broad border, are not raised, but very natural; round the raised fruit, and round the whole table, gilt bronze has been introduced, and increases much the rich effect.

Tables and pieces of mosaic in *pietra dura* are but seldom made for commercial purposes; they are of a very high value, and cost an immense time. They were usually made for gifts presented by the Grand Dukes of Tuscany.



Chimneypiece by J. C. Neuber: 1732.

Another work in raised mosaic is the ornament of a fireplace, representing, in figures of 14 inches high, in precious stones, the triumph of a young prince (probably meant for Augustus II.) over the passions and vices of the world, Hercules clearing the way. The young sovereign, on horseback, is followed by personifications of the Virtues, of the Arts, and of the Sciences. This elaborate piece is the work of Bernhard Schwarzeburger, and although not without merit of Art, is principally worth inspection on account of the minerals it contains.

To the best Florentine works belong six pictures with parrots, smaller birds, insects, and fruit; every object is of its natural size, and very true to nature.

Of the Roman mosaic there are several good specimens in this collection; among others, three heads, larger than life, of Christ (after Guido), St. Paul, and St. Bartholomew; a female figure holding an owl, and some portraits.

Last of all, we mention the chimneypiece which gives the name to this room; it is the work of J. Ch. Neuber, and was finished in 1732. The drawing for this work was composed by T. E. Schenau, the figures of the genii, the eagle, and the bas-reliefs, were modelled by T. G. Matthaï; all the remainder is the work of the court jeweller Neuber. It is of biscuit porcelain, richly inlaid with a profusion of Saxon minerals and Saxon pearls from the river Elster. The chimneypiece measures in height 8 feet 10 inches, and is 4 feet 9 inches in breadth.

AMBER.—The collection of the *grüne Gewölbe* possesses various excellent works of this material; Christ on the Cross, of which the cross also is of amber, measures 21 inches. Prominent are two fine tankards, of which the first is richly ornamented with enamel and jewels; on the bowl are carvings representing the planets: they are well executed, if not particularly well drawn. This tankard measures 8 inches. The other, half an inch higher, is without those rich mountings; but it is worth notice, being cut out of a large block. This, too, is adorned with figures of the Arts and Sciences in the costume of the seventeenth and eighteenth centuries; on the lid, however, is a superior little bas-relief, with Joshua and Caleb carrying the large bunch of grapes. Very elegant is a small tankard with a

richly-enamelled handle, probably by Dinglinger: on the body there are ornaments. Of great value is a large rosewater dish, in diameter 19 inches. The sides, between the border and the bottom, are adorned with a number of heart-formed pieces, with exquisitely-carved heads of Roman emperors and their ladies; but it is the brim, or border, which is most worth examination; on it are medallions in amber relief of two colours. They contain the four Seasons and four heroes, the latter all on horseback, between ruins and landscape: there is Ninus first, then Cyrus, the third is Alexander, and the last Julius Cæsar. All have their names written in the margin, which shows also the signs of the zodiac; between the larger medallions are the arms of Brandenburg. The whole is a rare piece of workmanship, the drawing in every part is perfect. An octagon salver, measuring 18 inches in its longest extent, has only a bas-relief, with the scene of the Letter of Urias in the centre; but it is of the finest amber.

Most valuable, however, among the many cabinets, jewel-boxes, and shrines, is the cabinet which is considered the largest amberwork in existence, as it measures 6 feet 3 inches in height, and 3 feet 6 inches in breadth; it came as a present from Frederic William I., in 1728, to August II. The skeleton is of oak, but every part inside and outside is covered with light yellow amber, and the drawers are lined with glass; these contain a great variety of trinkets, such as chessmen and similar objects, all of amber.



Amber Cup.

Nautili and Ostrich Eggs.—Of the *Nautilus pompilius*, that beautiful sailing-shell, there are more than a hundred fine specimens here, and it is not saying too much to state that all of them have artistic merit. The shell, of which the Crusaders brought the earliest specimens to Europe, served them as drinking vessels. Our collection, however, has principally works mounted by Belgian and German artists; they are of a great variety, now shaped into a peacock, or pelican, or ship, or other subject; mostly the shell is borne by cyclops, or satyrs, and their like. We have also figures which may be described as mocking damsels; one of these is a lady dressed in the costume of the sixteenth century, lifting a small nautilus with both her arms over her head, her gown forming the larger receptacle for wine, which was to be drunk without spilling a drop of the smaller vessel before it might be offered to the next lady, who then drank the wine contained in the small nautilus. The largest of these vexatious vessels is marked F. H., and is a work of the seventeenth century. Remarkable for its elegant form is a vessel carried by a strange monster; an armed grasshopper, with one leg of a satyr and the other a snake, is sitting upon a frog, which in turn is carried by a large coral; equally fantastical beings, *à la* Callot, are engraved on the shell. This vessel is nearly 18 inches high. Another shell of equally good workmanship represents a satyr carrying the nautilus, upon which is a reclining panther: a representation of it will be found among the chromolithographic plates.

And now a word about the ostrich eggs. Of these there are more than one hundred in the collection; nearly all are mounted in silver, or silver-gilt, through which they have received many strange forms, although the majority have been shaped into ostriches by adding silver heads, wings, and feet to the eggs. We can name only a few of the choicest of the different species.

A real work of art is a large chalice, probably the work of Jamnitzer, measuring 20 inches.

A cyclop carries an egg, richly mounted in silver, on his shoulders, and on the lid a satyr bears a group of Neptune taming a sea-monster; this crowning part was enamelled, and on the sides of the egg some indifferent miniatures are painted, representing scenes from the life of the Blessed Virgin. The base and handle bear the distinctive mark of the artist, viz. lizards, snakes, turtles, and such animals, which are all in full relief, and extremely well executed. Another egg is covered in sixteen partitions with scenes from the life of Christ. There are several eggs with carvings like this, in very flat relief.



Ostrich Egg, mounted.

An ostrich egg, engraved here, mounted in solid gold, with the neck, head, and stem of porcelain, is a curiosity of natural history, in so far as it was laid at Moritzburg, near Dresden, in the year 1734. In the front of the egg the escutcheons of Poland and Saxony, on small shields, are painted in *émail;* above them, in relief, are the initials of Augustus III., and below them is the Polish order of the white eagle; while on the back, on an oval of *émail*, an inscription tells the event and names the year.

ROOM IV.—CALLED THE SILBERZIMMER, OR PLATE-ROOM.

This room is not that which gave the appellation to the whole apartment; the original Green Room is the next, or fifth room, which was long since gorgeously decorated in colours and gilding, and contains one of the largest collections of vessels of pure gold, silver-gilt, mother-of-pearl, and ruby glass. Since their production or acquisition down to the present time, the majority of this precious ware has formed the ornament of the buffet whenever, on state occasions in and out of Saxony, in Poland, and at Frankfort-on-the-Maine at the crowning of the German emperors, the sovereigns of Saxony displayed their taste and wealth.

The perfection of execution and purity of taste which characterise all the objects executed during the sixteenth and seventeenth centuries at Augsburg and Nürnberg, have led to the belief that no small number of them are the work of Italian artists; but in the same manner as German drawings, discovered in Paris, have shown that the armours of state of the French and German princes were German productions, so it is here proved that the objects most admired are the work of artists of those two towns. The vessels are produced by casting, embossing, and chasing, or chiseling. Embossing, that is, driving out the flat surface by means of hammers, was preferred to the other methods, for it not only required a smaller quantity of metal, but still more, because it admitted a higher finish without the help of the chisel. In later times a good deal of the ornament was pressed; not, however, without losing in spirit and variety.

But now to turn to a few of the objects themselves. We begin with a large heraldic lion, boldly striding forward; in his right claw is the imperial globe, the left holds a shield with the arms of Thuringia: the lion is of silver-gilt, is crowned, and measures in height 2 feet 3 inches. On the sides of the lion two large goblets are placed, the body, or cup, of which widens towards the top, and is formed not unlike a pineapple, although it has also been interpreted as a bunch of grapes—which is the more probable, as vinedressers form the foot of the cup; the summit of the lid being adorned with a nosegay. Both goblets are silver-gilt, and are coloured in part. Next to these stands a large cup

with lid, the work of Daniel Kellerthaler, *baroque*, but quaint; both the ewer and the *plateau* for rose-water belonging to it are illustrated with the fable of Apollo and Marsyas. The lid of the ewer is worth particular notice: it is crowned with the figure of Midas, who has already received his fatal head-dress; he is in the act of leaping from his seat, perhaps because he has just been made aware of the growth of his ears. The basin belonging to this cup measures, in its larger diameter, 2 feet 7 inches; it represents King Midas sitting at the foot of a tree, listening attentively to the tunes of Apollo, who is standing with Marsyas before him, the Muses and other figures surrounding the competitors. Groups of children, embossed in the flattest relief, fill the rim of the basin, while cast figures of heathen deities and Cupids stand out beyond the border. Kellerthaler finished this cup in 1729. The principal work, however, and in a certain sense the principal goldsmith's work of the whole room, is by the same artist; it is the baptismal font of the royal family, and was probably used for the first time in the year 1715, when the seventh child of the Elector John George I. and Magdalena Sybilla was christened; but it is still in use at every christening in the royal family. The shape of this *plateau* is peculiar: three large discs in silver surround a fourth of similar form; they are joined to three smaller shields of hexagon shape, also in plain silver, which are supported by angels in full relief, cast and chased.

A third salver, or rosewater dish, is the work of Andreas Thillott, a most skilful goldsmith of Augsburg (born in 1654, died at the age of eighty in the same town); this basin is embossed in high relief with a march of Bacchus; and in the raised centre the abandoned Ariadne is seen. This fine work has the name of the artist, and the date 1714.

Among the most attractive, and at the same time the most valuable objects, are a number of vessels of pure gold: they consist principally of a Danish *oliphant*, or drinking-horn; a communion chalice; a Russian *kofschik*, also for drinking, and a Roman *patera*. The drinking-horn was probably brought to Saxony by the Electoress Magdalena Sybilla, as it is inscribed with her initials, M. S., and the date 1650. It is one of the most remarkable works for the delicacy of the modelling, enamel-painting, and jewellery; its production is attributed to Kaspar Herbach, known under the name of Kunst Kaspar, who lived as court-jeweller in Copenhagen at that time.

The second *chef-d'œuvre* is the communion chalice of Eberhard, Count Mansfield, Prince Archbishop of Cologne. Elegant is the form of the whole, and rich and tasteful are the enamels in *champlevé* and *cloisonné*, flat and in relief. At the foot, on the front, is a small, beautiful crucifix, with the Virgin and St. John; on the other side are the arms of Mansfield. This chalice is commonly attributed to Benvenuto Cellini, and certainly the workmanship is exquisite.

Somewhat similar to this chalice, and of the same date, is a small burette for consecrated wine, marked with the letter V, for *vinum*: it is very rich in precious stones. The vessel, of Russian workmanship, with the Russian eagle in *niello* at the bottom of the bowl, has at the handle and at the spout elegant scrolls worked in gold and *niello*, intermixed with engraved branches; its handle and spout are enriched with sapphires. A long inscription in the Sclavish language gives the history of the vessel, and the year when Peter the Great presented it to Augustus II. (1708); the vessel itself was made at Palozk in 1696.

Of uncommon beauty is a clock which, by its pleasing shape and great lustre, attracts the attention of the visitor. It has a horizontal dial with a double sphere, the inner one marking the quarters of the hour in figures set in rubies; the outer circle is divided into twelve hours, set in emeralds. A richly-embossed and tastefully-ornamented octagon case, open at four of its sides to show the mechanism of the clock, has at its narrow sides four allegorical figures, and Minerva standing on a ball representing the moon and her phases. The clock is the work of Jacob Streller, of Nürnberg, and the date about the beginning of the last century.

Among the objects of massive gold, four beakers must be mentioned, which the Elector Giov. George I. gave to his four sons, George, Augustus, Christian, and Moritz, when he presented them with the dukedoms, with the injunction that whenever the one or the other of the side-branches should become extinct, the beakers, with the dukedom, were to be restored to the Elector.

Very beautiful is a large basin inlaid with mother-of-pearl, the border of which, of silver gilt, is chiselled with most elegant arabesques, from which six busts of classic kings and queens project in full relief. This is one of those works usually attributed to Benvenuto Cellini; on account, however, of the human figures which are mixed with the arabesques, we cannot be of the same opinion; but an Italian, or rather a classic original has doubtless influenced the artist. Of equal beauty is the ewer belonging to this basin, of which a coloured illustration is given elsewhere; it is composed of mother-of-pearl and silver gilt.

Among the rarities of this room are more than a hundred objects in opal and ruby glass, the production of the celebrated inventor of the latter, Johann Kunkel von Löwenstern (1630—1702).

ROOM V.—CALLED THE "SALOON," FILLED WITH OBJECTS IN PRECIOUS STONES, CAMEOS, AND VESSELS OF ROCK CRYSTAL.

This large room, the walls of which are decorated with gilt wood-carvings and mirrors, has a stuccoed ceiling; in it are full-length portraits of the first ten Electors of the reigning dynasty, painted by different artists, and placed in the window-recesses. These portraits have, beyond the likeness, little merit, except those of the two kings of Poland who were also Electors of Saxony, Augustus II. and Augustus III., which are painted by Louis de Silvestre, then court-painter.


Gem of the Emperor Augustus.

The apartment is filled with more than a thousand objects of value, every one of which merits separate description. On account of the many gems and valuable stones, this room is also named the *Pretiosensaal.* At the very entrance the eye is struck by a cluster of vessels of lapis lazuli, jasper, heliotrope, and other rare stones. Among the first is a large vase, with a handle of the same material, which is considered an antiquity; but the finest and deepest colour of lapis lazuli is found in a beaker covered all over with small octagon shields in relief. Among the vessels of green jasper is an exquisitely-worked caryatid carrying a small cup, the whole being of one piece.

There is besides a vast number of vessels of chalcedony, sardonyx, onyx, and cornelian. Of great value and interest are three large vases, the *pocula gemmata* of the Romans: they are 20 inches high. The first two are adorned respectively with 176 and 168 cameos, mostly ancient, among which a head of Jupiter, of chalcedony, with eyeballs set in turquoise, is considered the oldest: the head of Cæsar, in green jasper, 1½ inches high, is also remarkable. The third vase, containing only 24 cameos, is crowned with a fine female bust, with a helmet of rock-crystal.

Far above these, however, is the beautiful cameo with the profile of Augustus, measuring 4 inches by 3. Independent of its value as one of the largest cameos known, the mounting is a *chef-d'œuvre.* The onyx has a rich brown for the crown of laurel and for the breastplate; the hair and face are of pure white. This cameo has been fastened to a background of different colour, in which the sign of

Capricorn and a dolphin are cut as intaglio; five little stars in gold surround the head of Augustus. The rich mounting seems to be the work of Dinglinger. The splendid frame of the cameo rests upon a postament rich in precious stones; a small cameo, a sacrificial scene, is placed at the top of the large medallion; and another, a larger one, is inserted in the postament: it represents Hercules with the head of Cacus. The whole has been mounted as a glorification of Augustus the Strong; there are some ivory figures at the foot of the postament: a female, accompanied by two genii, holds a shield with the initials of Augustus in small brilliants. She is turned towards a figure of Hercules, standing opposite to her, also of ivory; at the bottom the legend, *Sic gloriosum nomen tuum*, is inscribed. An engraving of this fine work appears on the preceding page.

But I must hasten to a more important branch of Art industry, namely, the objects executed in rock crystal, of which there are here more than 250 pieces, forming an interesting chronological series comprising more than two centuries, and which offer a veritable mine of beautiful designs. These vessels are of the greatest variety of shapes, the forms being often imposed by the shape of the crystal itself. We begin with the description of a most exquisite piece of Art, a mirror resting on a high stem, also of crystal of a spiral form. The mounting of this mirror is worthy of Cellini, to whom it has been attributed; the diameter of the crystal itself is 6½ inches. Nothing can surpass the purity of the crystal or the elegance of the mounting. The second in rank is a goblet with a cover. It measures 12 inches in height, and 3¾ inches in diameter. The tasteful mounting and ornamentation (in particular that of the Roman warrior on the cover) make the vessel one of the best types for imitation; it seems an Italian work of the sixteenth century.



Mirror of Crystal.

From the sixteenth to the seventeenth century, galleys of rock crystal were much in vogue; their use, beyond serving as ornaments for the sideboard, has not yet been clearly made out. There are several specimens of galleys here, the most important one measuring 16 inches in length; it rests upon monstrous animals, has two handles, and is richly mounted in gold and enamel; on the sides scenes from history and mythology are cut with great skill. On the largest piece the fable of Perseus and Andromeda, and Phryxus and Helle, are carved; on another the rape of Helen, and Apollo and the Muses. The rock-crystal goblet of Martin Luther was given by the great Reformer as a present to a Dutch refugee, Dr. Niven, of Leyden. It remained in the hands of his descendants at Zittau, whence, at the extinction of that family, the municipal council of the town made the goblet over to the Green Vaults. The vessel measures 15 inches; its mounting is rich and peculiar, inasmuch as it has on its lid the Brandenburg sceptre twice repeated, one above the other, flanked by outspread wings, the upper sceptre rising from a close helmet. The records of the collection name this work as the production of Giov. Batt. Metellino of Milan, to whom, in the archives, many articles in rock crystal of the Museum are attributed, but for whose history we have vainly searched through many works of reference.

As peculiarly formed, and also attributed to Metellino, are some prickly fishes, not unlike ancient lamps in shape. Among the precious stones of second class are some rare specimens of the smoky topaz, in particular a small cup, on the cover of which the monograms of Magdalena Sibylla and of Christian I. are engraved; on the body of the vessel the arms of Saxony and of Brandenburg appear between the mythological figures of Neptune and the sea-nymph Amphitrite.

Of rare occurrence is the rose-coloured *agalmatolith*, of which there are here two small troughs, resting upon bases of gold set with cameos. The geologist and lover of rare stones will find here the richest harvest, such as all sorts of jasper, nephrite, soapstone, chalcedony, and the greatest variety of agates. An Arabian magic cup is among them, with the motto in Arabian characters cut in it, "A charm to raise fortune," with a crescent under it.

Melchior Dinglinger, who worked with the same perfection in steel as he did in gold and stone, has shown it in a one-handled vase of antique form, cut in steel, 11 inches high, with a steel postament 5 inches more. The body of the vase represents a sacrifice cut in relief; cover and postament are ornamented with implements of a sacrifice, worked in gold. In the *zoccolo* the monogram of Augustus II. and the arms of Poland are introduced.

ROOM VI.—CALLED "THE CORNER CLOSET."

In immediate connection with the Saloon is the sixth apartment, called the Corner Closet. This is fitted up in the most gorgeous, not to say glaring, manner; everywhere are ornaments in carved woodwork and gilt, mirrors, and painting. The coved ceiling, adorned with the eternal monogram of Augustus II., forms the middle of it; round it appear the arms of Saxony and Poland, the orders of the Golden Fleece and the White Eagle, amidst *rococo* ornaments.

This Closet contains a vast number of monster pearls, small carvings in ivory, and valuable knickknacks, among which, however, are many articles of real Art. At the entrance are four curious figures of vine-dressers, male and female, with tubs on their backs, executed by the jeweller Braun, of Frankfort-on-the-Maine. They are not without merit, and the little gilt figures under niches, on the pedestal, have even artistic worth. But of more interest, and a real work of Art, is a splendid clock by the Dresden jeweller Köhler. Its octagon body is of gold, worked with as much taste as perfection, in the purest *rococo* style. Enamel and jewels are not wanting to give to the whole a rich and pleasing effect. This clock is adorned with the legend of St. Hubert, which is seen in many small enamelled figures on the top of the clock; large and small foresters occupy the narrow sides of the octagon body, giving to the whole the character of a hunting-clock: green jewels, as chrysoprases and chrysolites, are used in the ornamentation. Everything relative to the chase is either carved or painted in enamel, wherever a suitable place has been found for such introductions. It is a beautiful work, this Hubertus clock.

A group of Orpheus enchanting the wild animals, within a globe of crystal, is much admired; it is a clever and costly plaything, probably by the Danish jeweller Herbach, who executed the beautiful oliphant in the Silver Room. There was formerly some mechanical contrivance connected with this, when a figure standing on a smaller globe pointed to certain signs on a sphere.

More singular, and in better taste, is a sugar-box of Saxon amethyst; a band set with Hungarian stones of the deepest violet surrounds the upper part of the vessel, and on the lid an armed female figure, on a white horse and holding a standard, is one mass of jewels.

Among the works of art of small dimensions is a reliquary. (Plate 26.) This beautiful *coffrette* is the work of Daniel Voigt, of Breslau, a refugee from Bohemia at the time of the religious persecutions. A whole wall is covered with costly trinkets, among which we must name Dinglinger's tazza of jasper representing a lady holding a shield with the well-known A.R. She is sitting upon a fabulous bird. This very rich piece is not well-proportioned. Celebrated are the number and size of the pearls preserved in this cabinet, the majority of which have been used for trifles; so much so that its credit as a collection of a serious character has been impaired. Nevertheless, for its size, a large pearl must be named, which forms the body of a dwarf of Charles II. of Spain, who was called Señor Pepe. But, as particularly fine examples of skilful mounting, two specimens may be selected out of a whole gallery of such productions. The best is a half-drunken boy of a vinedresser, who, sitting upon a tub of gold, lifts, in his exuberance of life, goblet and grapes in the air; a little dog, also formed of a pearl, keeps him company. The other, called Punch, is a merry body, who, in the act of dancing, plays with a poker upon a gridiron. In all these objects the shape of the pearls has suggested the figures for which they were to be used. Many of these pearls are of uncommon size and great lustre. Diamonds, other precious stones, and enamel, are lavishly used upon them, and the workmanship throughout is admirable. The third wall is almost exclusively filled with small objects in ivory. From more than a hundred examples, all carved with great skill, I have selected for representation some statuettes; not only on account of the excellence of the work, but also for their historical interest. (Plates 20, 21, 22.)

ROOM VII.—CALLED THE "ARMOURY ROOM."

This dark room is neither enlivened by mirrors nor by painted decorations; in the place of these are seventeen shrines, ready to receive and hide the treasures of the collection at a moment's notice. Each of these shrines, or armouries, is decorated with the escutcheons of two of the ancient provinces of Saxony and Poland; the shields are of embossed metal and gilt. Until they are required for other purposes, these receptacles contain a number of inferior carvings in ivory and other materials; between two of them, however, is an open space, in which the insignia are preserved which were used at Cracow, in 1734, at the coronation of Augustus III. and his queen, Maria Josepha. But as the real Polish insignia were refused by a party of nobles who did not want Augustus for their king, the court-jeweller, Köhler, of Dresden, received orders to make new ones, and for that purpose many of the most valuable gems were removed from the treasury in order to adorn the new crowns, sceptres, and other insignia of royalty. Soon after the coronation the jewels were restored to their old places: thus the great sapphire is to be seen in an *agraffe*, the largest Bohemian garnet in an Order of the Golden Fleece; and the emerald drops, which adorned the sceptre along with the rubies and pearls, are all in the first partition of the jewel-room; while the two crowns, sceptres, and imperial globes placed here are fitted only with false jewels and glass pastes.

More worthy of observation are a number of remarkably well carved works in wood. They belong to different times. There are some *bas-reliefs* much in the style of Andrea Mantegna, whose drawings by chance may have been used; the larger *bas-reliefs* represent the Crucifixion, the Resurrection, and one which is called the Justification. The Crucifixion, without the name of the artist, has the initials F. D. and 1528; the Resurrection is marked with G. H. and 1529; the drawing and cutting of these two carvings are good, but the conception, especially that of the Resurrection, is somewhat *bizarre*. The

third one, inferior in workmanship, is marked with the monogram I. GR. IM, and 1515, and shows the Saviour upon clouds, while the lower part is enriched with a vast number of figures—as there is represented the creation of the first man, the first sin, the brazen serpent, Christ on the cross, and the arch-fiend, who scoffs at the host of redeemed coming out of the doors of hell. The whole *bas-relief* is filled with tablets containing verses from the Bible, and upon one of them is the dedication to Duke Henry of Saxony, called the Pious.

The Dresden sculptor, Walther, carved a clever *bas-relief* in alabaster, called the "Gloria in Excelsis;" it measures 20 inches by 18, and is marked S. W. F. and 1640.

To the best works in carved wood belong two battle-pieces of cavalry; they are in *haut-relief*, and not larger than 6 inches by 4. They are attributed to Alexander Colin, of Malin, the sculptor of the monument of the Emperor Maximilian I. in the Hoskirche at Innsbruck, and are well worthy of that great artist.

There are some of the most minute wood-carvings here, among which a ball, not larger than a walnut, comprises in its two halves the epitome of the Old and New Testament, viz. the erection of the brazen serpent and the crucifixion of Christ. This work, which is in every sense artistical, reminds one of the exquisite productions of the Calabrian sculptor, Girolamo Faba, who worked during the sixteenth century. Here are also some delicate carvings in cocoa-nut; and a goblet most tastefully mounted in silver gilt deserves particular mention, as on the nut three compositions represent the history of the stoning of Naboth, the death of King Jehoram, and the punishment of Jezebel, carved in a masterly manner. Among the few figures carved in ivory, the whole-length portrait of Joseph Fröhlich, one of the king's jesters and jugglers, is to be seen; he is represented with the head of an owl. The last interesting object in this room is a large cross of Sicilian marble, which was a present of Pope Benedict XIII. to Augustus the Strong on his becoming a Roman Catholic; the crystal base is encircled by a bronze serpent. The cross is of considerable size.

ROOM VIII.—CONTAINING THE CROWN JEWELS, PRECIOUS WEAPONS, AND THE MASTERPIECES OF DINGLINGER.

From the beginning of the collection up to the threshold of this last room the objects have been increasing in value of material and in artistic excellence; this splendid apartment, which is also the richest in decoration, contains specimens of all the treasures of the East, worked by the most skilful hands into beautiful forms. It is astonishing what an amount of costly objects the apartment contains. Like all the collections in which Dresden is so rich, it owes its origin to the Elector Augustus; but it has received the most valuable additions from Augustus II. and Augustus III., and it was by their orders the jewels were set so advantageously. The treasures which are here brought together are divided into four classes, of which the first is made up of the crown jewels of Saxony; the second is composed of insignia, foreign orders, chains, and favours; the third comprises arms of foreign countries, dress-swords, and similar valuable curiosities; the fourth, and last, comprises the *chefs-d'œuvre* in jewellery by Melchior Dinglinger.

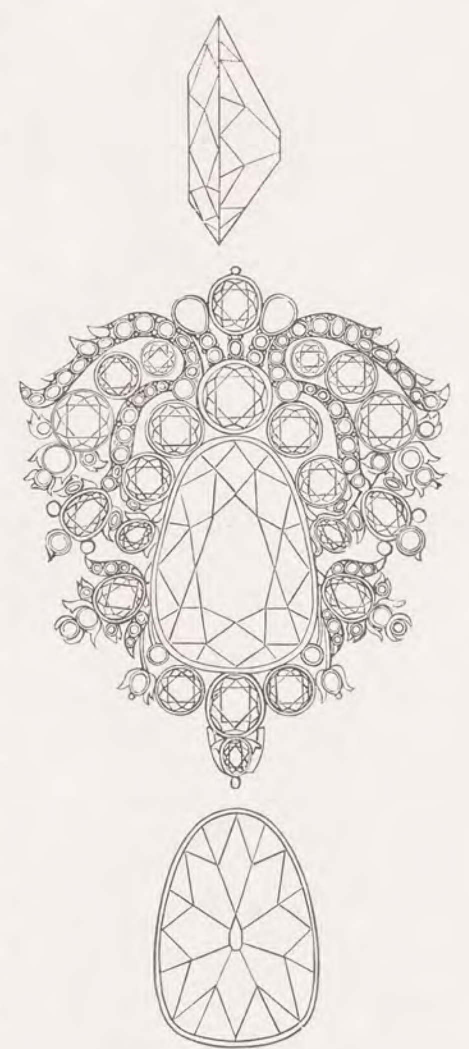
To form an idea of the riches accumulated it will suffice to mention that here are a number of sets of rose-diamonds and brilliants, each set consisting of sixty coat and waistcoat buttons, shoulder-knots, *agraffes*, clasps, shoe and knee buckles, and dress-swords. The centre stone of the *agraffe* alone weighs nearly twenty-five carats, and the hilt and scabbard of the first dress-sword is studded with 780 diamonds, and the second with 1,898, of all sizes. To these articles of dress belong several Orders of the White

Eagle of Poland, and seven Orders of the Golden Fleece, mostly composed of stones of second rank; among which, however, is found the famous Bohemian garnet, weighing forty-six carats and three-quarters, considered the largest in Europe. In the next partition is a similar set of jewels, only that the stones are still larger and more choice; in the shoulder-knot, for instance, are two of the largest brilliants in the whole treasury, the one weighing nearly fifty carats and the other nearly forty; the larger one was bought at Hamburg for 162,000 thalers (about £27,000), and the other for 120,000 thalers. But what makes this compartment particularly important is the celebrated Green Diamond, of which an engraving is here given; it weighs forty carats and a half, or 160 grains, and is unique of its kind. It was bought in 1742, of an Armenian dealer, for 200,000 thalers (£30,000). Of great value also are the yellow, rose-coloured, and blue brilliants. All these jewels were worn by the Queens of Poland, Electoresses of Saxony.

Among the great curiosities are the pearls: four strings of Oriental pearls composed of 236 pieces, and four strings of Saxon ones, 177 pieces, procured from the river named the White Elster—they yield but little in size and lustre to the Oriental products.

To return to the compartment of the queen's jewels: a large number of heavy and select specimens of brilliants form the shoulder-knot, the earrings, brooch, hairpins, and what else belong to the ornaments of a queen's dress. There are 89 large, and 600 smaller brilliants, worked into this set. But all these are eclipsed by the exquisite necklace, composed of 38 select stones, each weighing from ten to twenty-four carats and a half, and from which a drop (*thräne*) is suspended weighing twenty-nine carats and a half, which by connoisseurs has been declared the finest brilliant known. Of great curiosity are sixty-two rings, arranged in the shape of a necklace, for which they are constantly taken; all of them are richly set in the most expensive manner, and some of them are historically interesting: there are, among others, two rings which belonged to Martin Luther.

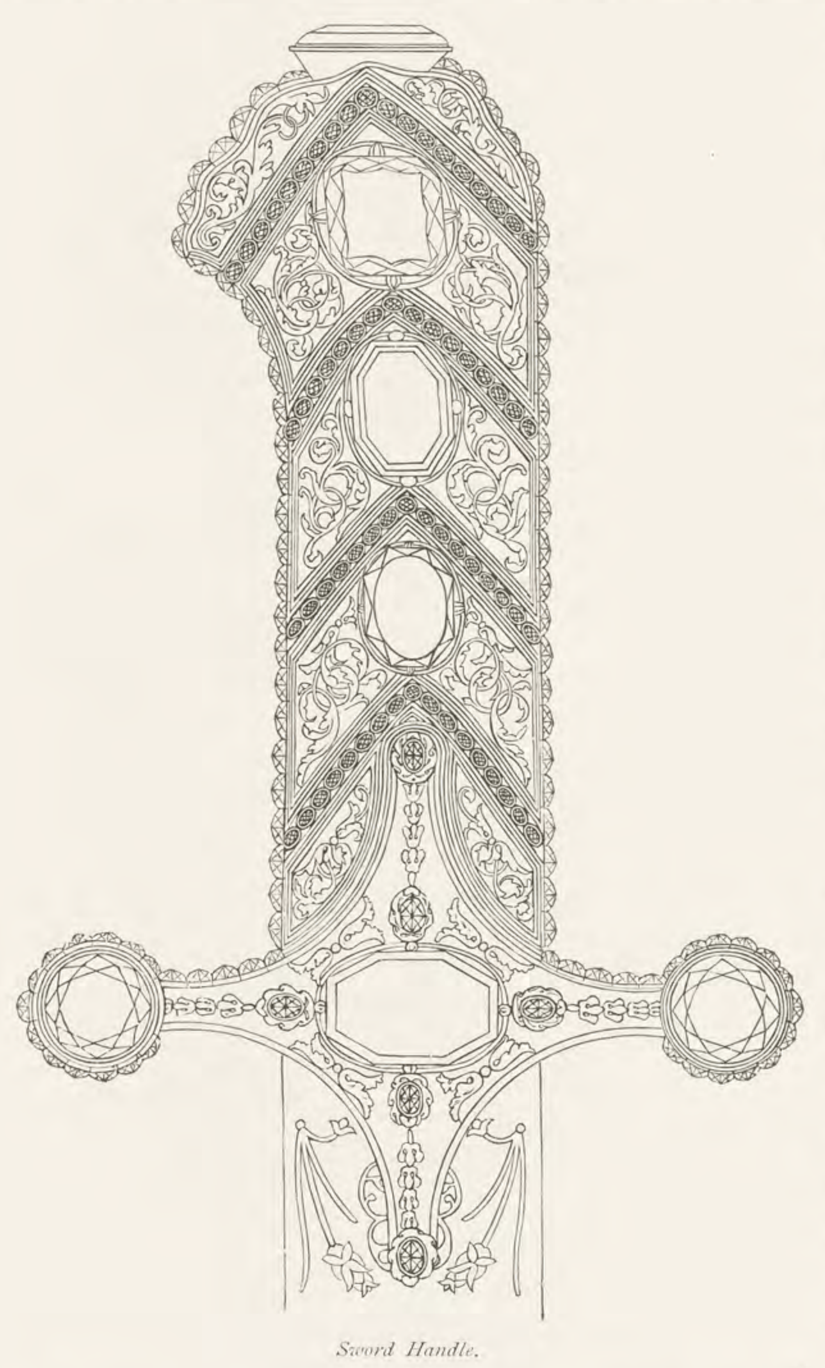
The hunting ornaments of Augustus the Strong are very magnificent; they are composed of cornelians, gold, and diamonds. All these cornelians are either intaglios or cameos. The finest piece of the set is the *agraffe* of diamonds, with a large cameo at the bottom. This set is called the "Jagd Diamanten" of Augustus.



The Green Diamond.

Passing by numerous other interesting and valuable objects in the first division, we arrive at the second; great is the variety and beauty of these pendants, insignia, and lockets. We can only select a few of the most remarkable pieces for description, although every one of them would merit a detailed account. Two of them are attributed to Cellini himself, on account of the exquisite taste in the arrangement, and the beauty in the drawing of the human figure; but we have already seen that similar works were produced by Caspar Herbag, Melchior Dinglinger, Hieronymus Krausse, and Köhler and Döring of Dresden; they were all artists enough to satisfy the taste which had been created. The subjects of the two pendants attributed to Cellini are the Judgment of Paris, and a Syren. Krausse, of Augsburg, is the author of the fine locket with Peace and Justice sitting upon a rock. Beautiful is the arrangement of a Roman letter A: within its arms sits a handsome female figure, which lifts two snakelike bodies towards her face. Outside the letter, two

equally charming female figures are leaning against it. Among the many magnificent chains is one belonging to another insignia, composed of two Roman A's in table-stones and scrollwork in enamel; it is suspended above the large group of onyx before mentioned. Particularly artistic is the chain which was executed in honour of the marriage of the Elector Augustus with Anna of Denmark; it is composed of clasped hands, and the double A belongs to it. There are very numerous chains of honour, civil and military, among which that of the Order of St. Andrew, instituted by the Czar Peter I., in 1688, is prominent; it bears the inscription *Pro fide et fidelitate;* another of the Order of St. Henry, with the motto *Pro virtute in bello*, instituted by King Augustus III. at Hubertusburg, in 1736, which legend stands now *Pro pietate et virtute bellica;* and many others.



Sword Handle.

The third class comprises the dress and historical arms, mostly swords and daggers. Near the entrance of this department a number of sticks, richly set with diamonds, are preserved, among which is an enormous cane with a large pommel made of gold, obtained from that wonderful rivulet, the Elster, which produced the pearls.

Interesting and of great beauty are numerous historical arms, most of which were taken by John George III. from the enemy, on the 2nd of September, 1683, in the engagement before Vienna, when he hastened there to assist the Emperor Leopold against the Turks.

The last portion of the weapons consists of a number of rich and tastefully-mounted swords of state; their handles belong to the finest examples that exist; they are either covered with jewels or decorated with work in enamel, often with both. The blades of several swords have the names of Spanish makers, as, for instance, Francisco Ruiz, Andrea de Galeja, Frederico Piccinino, and others. There are some handles of crystal, worn at the time of mourning; also several magnificent spurs, rich in enamel, gold, and precious stones. The electoral sword, five feet long, which was used for the last time in 1792, at the coronation of the Emperor Francis II., attracts by its dimensions, and by the elegance of its handle and scabbard of silver gilt; it is embellished by tasteful arabesques, the arms of the Elector, and the shield, with the year 1566.

There remains now to be described the last class of the four into which these treasures have been divided, namely, the masterpieces of John Melchior Dinglinger, who was born at Biberach, near Ulm, in the year 1665. After having passed his apprenticeship at Augsburg, and his journeymanship (*gesellenschaft*, as it is called in Germany) at Nuremberg, and it is said at Paris, he was called to Dresden by that magnificent sovereign, Augustus II., in 1702, who found in him the man who could embody all his

fancies. It was then that Dinglinger fell in love with the beautiful daughter of one of his colleagues, and owing to this circumstance he made Dresden his residence. He became before long the favourite of Augustus, who furnished him with such means as were required to follow his tastes for splendid works. His brother, George Frederic, who had perfected himself in Paris, under Aved, in the art of enamel painting, joined him at Dresden, where they produced in company those many gorgeous works of which the majority is still to be seen at the Green Vaults. When J. M. Dinglinger died, in 1731, his son was able to finish what remained incomplete.

We begin the description of his principal works with what he meant for an illustration of Egyptian mythology. This is a monument upon which all the deities are represented, in human and sacred animal forms, that Dinglinger found as belonging to Egyptian worship. There is at the top a large obelisk, in imitation of that before the Palace of the Lateran, at Rome; at its foot a painting in enamel is placed, a mystical scene with the offering of a child. This painting rests upon a large *bas-relief*, cut out of jasper, with figures 4 inches high, representing another of those mysterious actions; below this is the boot with the sacred bull, and as a base to the whole is a large block of lithographic stone, in which five kneeling priests are carved in *bas-relief*. Numberless hieroglyphics and Koptic inscriptions and intaglios fill every available space, and the figures of Isis and Osiris, Serapis and Horus, crocodiles, sphinx, and sparrowhawks, stand in brilliant dresses covered with jewels; so that this splendid work, although not correct according to our improved knowledge of Egyptian antiquities, yet delights the eye by its exquisiteness of workmanship.



Vase from Dinglinger's Tea Service.

A second masterpiece is a splendid tea-service in the pure *rococo* style. Thirty-six most artistic objects are placed on this pyramid-like stand; at the corners the four figures, well carved in ivory, of Minerva, Neptune, Mercury, and Ceres are sitting between coffee and chocolate cups. Seven beautiful vases and vessels, and four crystal flagons with chains, lead by degrees up to the large *cafetière*, on which eight female portraits are painted; at the bottom of the inside of every cup there is likewise the portrait of a lady; the outsides of the coffee-cups are painted with monochrome landscapes; the chocolate-cups are decorated with particularly tasteful ornaments. One of the boys, carrying a small vase, appears as an engraving on this page. All the vessels are of enamelled gold, and the cost of the whole was 58,000 thalers. The most important of Dinglinger's works, however, is the representation of the festivities at the birthday of Aurungzebe, as it was celebrated at Delhi in 1673. Eight years did Dinglinger, with his brother and fourteen journeymen, spend to produce this masterpiece of jewelry. Dinglinger received his first inspirations from the famous Oriental traveller, Jean-Baptiste Tavernier, who, as an eye-witness of them, gave him a graphic description of these festivities.

From a silver plateau about 4 feet square, twenty-four steps, in three stages, lead to the pavilion, under which the Great Mogul is seated on his throne. A hundred and thirty figures, about $2\frac{1}{2}$ inches

high, worked with consummate skill in gold, and covered with enamel, fill the whole of the first and second court. All approach laden with presents, for this is the day when the emperor is weighed; he has been found to weigh heavier than last year, and the joy of his subjects thereupon is boundless. From all sides, the great of the empire—the governors of the provinces, the nobles, and the rich—vie to lay the presents of gold, jewels, tapestry, elephants, dromedaries, and horses, at the emperor's feet.* They come in their richest attire, with their retinues. The emperor in the meantime sits upon the costliest of his five thrones, behind which a jasper tablet, with the Order of the Sun and Lion, is placed. In front of the Emperor, on the lowest step, the ambassadors and people of the highest rank offer upon their knees their homage; by the side of the steps the principal officers, called *omrhas*, forming the body-guard, are seen; and behind the inner balustrades which surround the three courts, the sloping ways (*appareil*) are covered with slaves, who carry vases, treasures, &c. The throne, with its gorgeous baldachin, the pilasters hung with weapons, the umbrellas, the many exquisitely-formed vessels, the trappings of the animals, and the costumes in general, offer an inexhaustible source of models.

Little space remains to speak of the 6-feet high obelisk, called *Obeliscus Augustalis*. Not fewer than 240 intaglios and cameos, cut by Dinglinger and Hübner, adorn the column. At the foot of this obelisk the profile of Augustus III. is placed, painted in monochrome enamel: it passes for the best likeness of that king. Round the base a number of figures, representatives of all nations, are gathered; but there are also some sitting and sleeping soldiers, which were intended to belong to a composition of the Resurrection of Christ. Although this elaborate product of Dinglinger's skill leaves the spectator rather indifferent to it, nevertheless there are in close connection with it some very interesting objects, of which one of the most elegant vessels is given in Plate 19; the original is made of chalcedony, set with rubies, mounted in enamelled gold.

A strange illustration of the myth of Diana and Actæon is one of Dinglinger's best performances; it is in the form of an antique lamp, but is called "The Bath of Diana." The goddess of chastity, sitting beneath a small but rich baldachin, on the edge of a chalcedony tazza, is accompanied by Cupid, who seems to intercede for the unhappy Actæon, and by one of her favourite dogs; the tazza rests upon the antlers of a stag, whose head is cruelly lacerated by two hounds. Outside the tazza are portraits of the Countesses Königsmark and Cosel; the size of this lamp measures 16 inches in height and 5 in breadth.

I now take leave of the reader with the request that the shortcomings of the writer may meet with indulgence, considering the difficulty of being obliged to use so many foreign technical terms for which the English language does not possess expressions: the descriptions may arouse in many who read them a desire to go and examine personally these wonders of jewelry, &c., of which the illustrations possibly give a comparatively inadequate conception. Certainly the collection has many objects which suggest new and beautiful creations.

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* The value of these presents amounted, at Tavernier's visit, to thirty million francs.

I.

Tankard, or Drinking-Cup, in carved ivory, mounted in silver gilt. Flemish.

Height $11\frac{1}{6}$ in. Diameter $5\frac{7}{12}$ in.

This beautiful Tankard is a masterly production of the Flemish school, probably dating from the end of the 16th century. A triumphal procession of Neptune and Amphitrite is admirably carved in relief upon the body of the vessel. The lid is formed by a gracefully-arranged and carefully-executed group of children at play with dolphins and marine monsters. The mounting is of silver gilt, but without artistic merit. Like most of the specimens in this rich department of the collection, consisting of more than five hundred objects, this beautiful work is without the name or monogram of the artist.

II.

Model of a Dutch Frigate of ancient form, in ivory.

Height 3 ft. $10\frac{5}{12}$ in. Length 2 ft. $9\frac{1}{8}$ in.

This model, on account of its great size, could only be represented on a very reduced scale, and without its stand; both ship and stand appear, however, among the wood-engravings introduced into the preceding pages, and both are included in the dimensions given above. It is one of the oldest specimens of the collection, regarded as a great curiosity, and still much admired. With the exception of the anchor, the thirty-two guns, and rigging, which are of gold, every part of the vessel and stand is of ivory. The main-sail displays the complete coat-of-arms of the house of Saxony, very delicately carved, and upon the hull between the planks, but not discernible in the plate without the aid of a glass, is to be found the genealogy of the Saxon rulers from Wittikind to the Elector John George I. The stand represents Neptune in a shell-shaped chariot drawn by sea-horses, and surrounded by marine divinities. This group, typical of the wild tempestuous element, is spirited and of very creditable execution. The whole is the work of a much-esteemed Flemish artist, *Jacob Zeller*, who settled at Deutz, near Cologne: it was completed in the year 1620, which date is inscribed on a small tablet borne by a Triton.

III.

An Indian Toilet-Coffret, borne by an Elephant.

Height $5\frac{7}{12}$ in. Length $7\frac{5}{12}$ in.

This toilet-table decoration, which is of good workmanship, was brought by Augsburg traders to the fair at Leipsic, where it was purchased in 1731. Nothing further is known of its origin. Objects of a similar kind were executed in Delhi and Agra, as well as in China, and we trace something of an oriental character in this specimen. The trappings of the elephant are of gold, adorned with precious stones. The Coffret has the form of a building, with towers at the angles, and contains scent-bottles and other small vessels in rock-crystal mounted in gold.

IV.

A Nef in Ivory.

Height 11 in. Length $9\frac{1}{4}$ in. Breadth $1\frac{10}{12}$ in.

Nothing is known of the history of this beautiful *Nef;* but from its correct drawing and graceful design, it has been attributed to a master of the eighteenth century. Upon the sides of the boat-shaped bowl, dolphins and sea-horses are carved in relief. The stem is formed by a figure of Neptune with his foot upon the head of a dolphin. A sea-horse surmounts the lid. Another example, very similar in workmanship, exists in the collection, marked with the monogram "m: Ross: Zañ:" which is not to be found in any dictionary of monograms. *Nefs* were a favourite form for objects of table-decoration from the earliest times. They served, among many other purposes, for holding a napkin, which was at one time a luxury and distinction accorded only to the guest of highest rank at the table. Similar utensils were occasionally employed in the service of the mass.

V.

Nautilus Shell, mounted as a Drinking-Cup.

Height 13 in. Breadth $\frac{1}{3}$ in.

On the coast of Syria, and elsewhere in the East, nautilus and other similarly-formed shells were, and they may be still, in common use as drinking-vessels. Many specimens of these primitive cups were brought to Europe by returning Crusaders as objects of curiosity, or from some religious sentiment or association, and afterwards preserved with almost reverential care among the family treasures of their descendants. At a later period many of these were again applied to their original destination, and mounted in the most costly manner, and in the most singular forms, perhaps more as objects of display than of use. The collection contains upwards of one hundred specimens, most of which have been in the possession of the House of Saxony from a very early period. The present example is one of the most interesting among them, and is much admired by connoisseurs for the simple beauty of its form and the excellence of its workmanship.

The shell is borne upon the shoulders of a seated figure, that of a satyr, and is upheld by its outstretched arms. A panther, serving as a handle, surmounts the cup, the lip or mouth of which is formed by a grotesque mask of a silvan divinity, surrounded by elegantly-designed foliage. This beautiful mounting is richly gilt, and is marked with the monogram "*B. Q.*" and a small lion.

VI.

Nautilus Shell, mounted as a Drinking-Vessel.

Height 19½ in. Breadth 10½ in.

It requires but a superficial glance at this thoroughly-fantastic creation to feel embarrassed as to what time and style it is to be attributed. The shell itself is covered with a singular arabesque design in relief, with whimsical but highly-original figures of delicate execution, etched in black at various points in the ground. The foot is formed by a silver-gilt monster like a dragon with eyes of garnet, terminating behind in a spray of coral, and carrying a figure wearing a kind of armour, with legs like the tail of a fish, and a tortoise for a saddle; which figure, with outstretched arms, bears aloft the shell. Another dragon-like monster silver-gilt surmounts the whole, and forms a finish to the extremely tasteful mounting of the shell. It is not to be denied that this strange design produces an harmonious effect, and presents an interesting enigma the solution of which is wanting. Neither monogram nor other mark exists on this piece to assist in determining its origin.

VII.

Nautilus Shell, mounted as a Cup or Drinking-Vessel.

Height $7\frac{5}{12}$ in. Breadth $3\frac{3}{4}$ in.

Small Ewer of Jasper.

The silver-gilt mounting of the shell, in the first example, is set with precious stones of considerable size, and terminates above in a grotesque head with an ape sitting on it, which serves as a handle for the cup. The foot is formed of the trunk of a tree, and the figure of a woodman, who is represented as raising his axe with the purpose of cutting it down. The foolish man is hewing at the tree in order to get at some few apples which are hanging round the top of the stem. Surrounding these is a sort of fence of silver basket-work, encircled by an ornamental border, into which six small sea-shells are introduced.

The design of this cup displays more taste than that of most of the mounted shells in the collection; but the name of the artist and the date of its execution have not been discovered.

The beautiful mounting of the second example is the work of Melchior Dinglinger.

VIII.

Gilt Ewer ornamented with Oval Plaques or Panels of Mother-of-pearl.

Height $14\frac{10}{12}$ in. Diameter $4\frac{2}{3}$ in.

This beautiful ewer, belonging to a plateau or basin of similar materials, is remarkable for its noble antique form. The embossed heads and other ornaments are of very admirable workmanship ; the handle, especially, deserves attention for the elegance of its design and its careful execution. All attempts to discover the name of the artist have proved unsuccessful.

IX.

Ewer of Mother-of-pearl, mounted in silver gilt.

Height $12\frac{1}{2}$ in. Circumference $8\frac{10}{12}$ in.

It is much to be regretted that but few records have been preserved as to the makers' names, the dates, and other interesting particulars relative to the numerous objects forming the department of the collection from which the accompanying specimen is selected. With the exception of notices relating to their material worth and the like, scarcely any written documents concerning them are in existence; most of the objects are without monogram or mark to aid in determining their origin and history. This beautiful ewer, with a plateau or stand of similar workmanship and material, has been among the treasures of the Green Vaults since the year 1640, and may be attributed, with tolerable certainty, from the beauty of the design and workmanship, to the best period of the silversmith's art. It was probably executed either at Nuremberg or Augsburg. From the twelfth century onwards, a rich collection of plate and of costly vessels in gold, silver, and other materials, was regarded as forming a necessary part of the splendour of every court, and was to be found more or less in all households of distinction. At banquets these articles were used to adorn the table, or were displayed upon buffets or movable cupboards, generally placed near the host. A number of these plateaus, with ewers filled with rose-water (at that time a rare and highly-prized perfume), were also placed either in the room itself or in one adjoining, for the use of the guests before sitting down to table, or for presentation to them during the meal or at its close. It is supposed that it was the custom to pour a small quantity of scented water over the fingers, a practice derived from the East, where it still prevails, and which found its way by means of the Crusaders, through the Byzantine Empire and the Russian principalities, to the rest of Europe.

X.

A small Flask or Bottle, silver gilt, in the form of a Partridge.

During the Middle Ages, a taste for singularity of form in the vessels intended for table use or ornament, and for the decoration of the buffet, was universal in Germany; but it was not confined to that country. It is related that, at the installation of the first Patriarch of Moscow in 1588, an incredible number of large and small utensils in gold, in the forms of lions, elephants, bears, wolves, stags, hares, pelicans, owls, vultures, pheasants, partridges, &c., &c., were displayed; and a considerable collection of such articles is still preserved in the Kremlin at Moscow. A similar taste prevailed at the same period in France and Italy; and we read that at the opening of the tomb of the wife of the Emperor Honorius at Rome, in 1564, several articles of a similar kind were found, which would seem to indicate that this custom was not restricted to mediæval times. Little is known of the specimen here represented, which is of silver gilt, covered externally with small pieces of mother-of-pearl, in the shape of feathers, applied in the manner of scales: it is supposed to be of Flemish workmanship, and has been in the collection since the year 1640.

XI.

A Jewel Box or Coffer.

Height $13\frac{11}{12}$ in. Length $12\frac{11}{12}$ in.

This beautiful coffer in ebony, one of many existing in the collection, is of Italian workmanship of the sixteenth century. It is richly embellished with rounded figures and reliefs, executed in the earliest manner of enamel-painting, and with small plaques of gold let into the wood, with beautiful enamelled arabesques executed by the *cloisonné* process. It has the common form of these antique coffers, that of a small building. The roof or lid is surmounted by a recumbent figure of a boy leaning upon a skull, with an hour-glass at his feet. His head is bound with a fillet with a medallion in front, and in his hand he holds a book or tablet on which is to be read "Memento mori." If the primary destination of this box was for the preservation of jewels, the inscription may have been intended as a warning against vanity; there is but little doubt, however, that the coffer was originally meant for relics.

One of the cardinal or Christian virtues is represented in relief in the centre of each of the four sloping sides and ends of the lid or roof. That visible in the plate is Charity or Christian Love. Figures representing the theological virtues are introduced in semicircular-headed niches upon the sides and ends of the box itself, which is of an oblong form. In the most luxurious days of ancient Rome, richly-adorned jewel coffers ("pixes") of the most elaborate workmanship were a favourite article of decoration on the toilet-tables of the Roman ladies. Their form was peculiar, generally that of a tomb or other monumental building, and at a later period after the Christian era, when they were employed as repositories for relics ("chasses"), that of a church. Similar coffers continued in use without much change of form up to the eighteenth century, and occur even in our times. They formed, like the so-called "bride's coffers," a part of the dower which newly-married ladies of distinction brought with them to their new homes. It is well known that, in later times, many originally intended for religious purposes were adapted to mundane uses, and consequently the ornaments and allusions were often singularly inappropriate.

XII.

Large silver-gilt Wine Cooler, or Flask.

Height $33\frac{7}{12}$ in. Diameter of side $16\frac{2}{3}$ in.

This large Flask appears to have been used for cooling liquids, and it is supposed, from some indications which remain, that a particular apparatus for the purpose was introduced into it. The body proper of the vessel is of a circular form, and displays on one side, in embossed work, a horseman riding at full speed, bearing before him a captive, or wounded soldier, in a singular attitude, and in the background a castle and encampment with soldiery. On the opposite side is represented a knight in armour standing before a captive; a castle in the act of being scaled is seen in the distance, with groups of armed men and pieces of artillery scattered about in front of it. Both subjects are encircled by a border of richly-embossed arabesques, and surmounted by the Saxon Electoral Arms. This latter circumstance has, with other reasons, led to the supposition that these representations may refer to the taking of Gotha by the Elector Augustus.

Embossed arabesques of beautiful workmanship adorn the octangular foot, the neck, and other parts of this gigantic vessel, which, for the convenience of carriage, is provided with a handle of a somewhat singular form. The execution of the whole seems to indicate an Augsburg origin.

XIII.

Goblet of Rock-Crystal, with a Cover.

Height 12 in. Diameter $3\frac{3}{4}$ in.

The tasteful mounting and ornamentation, and more particularly the workmanship of the little figure on the cover of this elegant drinking-vessel, lead us to attribute its execution, perhaps, to the sixteenth, and certainly at the latest to the seventeenth century. It has been in the collection from a very early period.

XIV.

Large Ewer in Rock-Crystal.

Height $9\frac{3}{4}$ in. Diameter $11\frac{1}{12}$ in.

Before the discovery of the art of making glass, rock-crystal was highly prized, and much sought after for articles of luxury; not alone on account of the beauty and durability of the material, but likewise from its suitability for the arts of the engraver and the lapidary. Vessels of this substance, filled with water or other liquid, were placed upon the table at court-banquets and at other similar festivities. The collection of the "Green Vaults" contains more than two hundred and fifty specimens of this elegant material, all differing in form and size, and offering a veritable mine of beautiful designs: many of them were acquired before the year 1640; and each succeeding ruler after that date added to their number.

They form an interesting chronological series, and serve to indicate epochs of taste during more than two centuries. It is clear, from several of the examples preserved here, that the original form of the stone often determined its application; either from the desire not to diminish its size, or with a view to spare labour. Lapis lazuli, precious stones, gold and silver, were lavishly expended upon mountings; and the crystal was in many cases covered with engraved designs, often of considerable artistic merit. The ewer here represented is of a spheroidal form covered with a deeply-engraved design of Italian arabesques, springing from the trunk and limbs of a grotesque Caliban-like figure, which is represented as clinging with legs and arms to the back of the vessel.

The head and shoulders of this monster are of gold enriched with enamel, and the handle and foot of the ewer are of the same material. The latter are richly ornamented with enamelling and precious stones; and the handle especially, which is attached to the figure above described, is further remarkable for its bold graceful curve, and the grotesque masks introduced upon it. Though this specimen was not acquired till the beginning of the eighteenth century, it is evident, at the first glance, that it is the production of an earlier and better artistic period. The records of the collection attribute it to the celebrated lapidary and stone-engraver, G. B. Metellino of Milan.

XV.

Flask or Bottle of Rock-Crystal.

Height 12 in. Breadth $6\frac{11}{12}$ in.

Figures of syrens, beautifully worked in gold, and enriched with enamel and precious stones, form the handles of this magnificent bottle, which is here represented on a scale but little smaller than the original. The foot, or base, is likewise of gold, and ornamented in the same manner as the handles. The engraved subjects on the flask itself, referring on one side to the cultivation of the vine, and on the other to the effect of its abuse exemplified by the history of Noah, are executed in somewhat shallow intaglio. The mounting and workmanship of the whole lead to the conclusion that it is a production of the seventeenth century.

XVI.

Cup of Rock-Crystal in the shape of a Shell.

Height $18\frac{1}{2}$ in. Diameter $11\frac{1}{12}$ in.

This imposing and valuable specimen, which is of original design, represents a dolphin, bearing on its head a scalloped flat cup in the shape of a shell, with its tail in the air so as to form a sort of handle to the vessel. The ornaments engraved upon the cup are insignificant. The foot, which is of an hexagonal form, is in gilt filigree-work set with lapis lazuli.

XVII.

Oval scalloped Tazza of Serpentine.

Height $7\frac{10}{12}$ in. Breadth (at the broadest part) $7\frac{5}{12}$ in.

This magnificent specimen of oriental serpentine, mounted somewhat in the form of a lamp, is so smoothly polished that it has the effect of being almost transparent. It is partially surmounted by a gallery of silver-gilt foliated work, rising in the centre so as to form a sort of handle of the same leafy design. Beneath this handle is represented a blue enamelled lion rampant with a collar of diamonds, under an arch of rubies; and on each side of it, along the gallery, five lions in gold or blue enamel (the Danish-Norwegian arms) are introduced. On the outside of the handle are seen several small grotesque animals in enamel enriched with precious stones, and on its curved extremity is placed a model, richly set, of a crown, upon the headpiece of which, as upon a medallion, the cipher *M. S.* and the date 1651 are to be found. This cipher is supposed to be that of Maria Sybilla, daughter of the Elector John George of Saxony and Maria Sybilla of Brandenburg. She married Christian V. of Denmark, and died in 1668.

XVIII.

Two small Vessels of dark-green Jasper.
Small Vase of Chalcedony supporting a Watch.
Essence or Balsam Vase of Onyx.

Height $3\frac{1}{4}$ in.

The larger of the two specimens in green jasper is mounted in silver gilt, with a flat handle terminating in a ram's head, and bears round the margin the following inscription : "Vas ex jaspide antiquum Alexandriae Aegypti repertum tali ornamento dignum." Silver-gilt dolphins form the feet. The smaller vessel is in the form of a ewer, and is similarly mounted.

The vase of chalcedony is from the hand of Melchior Dinglinger, and was designed as a model for a larger work.

The onyx essence-vase is remarkable for its elegant form and tasteful ornamentation. The cover terminates in a brilliant cut diamond.

XIX.

Ewer or Vase of Chalcedony, set with Rubies.

Height $9\frac{1}{4}$ in.

Melchior Dinglinger, the maker of this beautiful vase, evidently had an antique model in his mind, if he has not actually copied an existing object. It was intended, like another exactly similar, for an ornament of a larger piece of goldsmith's work never executed.

XX.

Portrait-Statuette in Ivory: the Lacemaker.

Height $4\frac{7}{12}$ in. Breadth 6 in.

This statuette is selected on account of the excellence of its workmanship, its lifelike expression, and historical interest, from a collection of more than one hundred of such figures in ivory, all similarly enriched and adorned with enamel, diamonds, and other precious stones. It represents *Barbara Uttmann*, who introduced the art of lacemaking into the Saxon Erzgebirge. She was the descendant of a rich patrician family of Nuremberg, called Von Elterlein, who, attracted by mining speculations, had emigrated to that mountainous region, where they settled and made a large fortune. She was born in 1514, and married a rich and much-respected citizen of Annaberg, an extensive mine-owner in that neighbourhood; according to report she had learnt the art of lacemaking from a Flemish Protestant refugee, who had been obliged to fly from her native land to escape the persecutions of the cruel Alba, and who had found with Barbara a secure asylum. The year 1561 is assigned as the date when the latter commenced giving instruction in this art to her poorer neighbours. From Annaberg the practice of it spread over the whole Saxon Erzgebirge, and this branch of industry has proved a fruitful source of revenue to the poor inhabitants of that unproductive region to the present time: Saxon lace having been, and still is, in much request as an article of luxury. Barbara died a widow in 1575 at Annaberg, leaving numerous descendants.

This statuette was executed by the jeweller Koehler of Dresden, in the beginning of the eighteenth century, whether with a commemorative object or not is unknown. At that period such expensive and richly-ornamented figures were favourite articles for birthday and saint's-day gifts, for Christmas and New-year's presents, for mementos of family occurrences, and the like.

XXI.

Portrait-Statuette in Ivory: a Shoemaker.

Height $3\frac{1}{4}$ in.

This carefully-executed statuette is the portrait of Jacob Boehme, the shoemaker and celebrated theosophist and mystic. He was born in Silesia in 1575, of poor parents. His childhood was spent in herding cattle, and up to his tenth year he had received no instruction whatever; yet, at this early period, we find the germs of the rich and forcible imagination, the devout, contemplative temper, and the leaning to the supernatural, which bore such abundant fruits in his later life. To this temperament, to his solitary life, and to his morbidly-sensitive organization he was indebted, perhaps, for the visions and reveries which he himself regarded as miraculous. When ten years of age, his parents sent him to school, with a view to qualify him for a trade. Here he learnt to read and write, and was instructed in the fundamental principles of Christianity. The latter found a congenial soil, and struck deep root into his heart; and in the sacred writings, more particularly in the apocalyptical books, he found nourishment for his excitable imagination and his love of the supernatural. The trade selected for him, that of a shoemaker, gave scope for his love of contemplation, and contributed to foster it. During his apprenticeship and the years which, in accordance with the custom of his country, he spent in travelling as a journeyman before commencing the practice of his trade as a master, he led a solitary life, given up to lonely musings upon the loftiest and most abstract subjects. The theological disputes which were raging at that time in Saxony excited his attention to a certain extent, but his eminently devout and Christian temper raised him above sectarian strife. The severity of his morals, and, if we may so term it, his religious consciousness, contributed to increase his isolation. He was exceedingly tolerant, and neither attacked the creeds of others nor was he anxious to propagate his own. His extreme ignorance acted most unfavourably upon his religious, philosophical, and poetical development; and, combined with his lonely, dreamy life, subjected him to many delusions. In 1594 he settled at Görlitz, in his native country, to practise his trade; and soon afterwards he married the daughter of a butcher, with whom he lived there for thirty years in great happiness. Boehme was a voluminous writer, and there have been several collected, and some comparatively recent, editions of his works. For the general reader they are either unintelligible or without interest. The latter years of Boehme's life were disturbed by the attacks and embittered by the enmity of the learned of that day. He bore their persecutions with the utmost sweetness and equanimity. These disputes had the effect of drawing attention to his views: he was induced by his friends to visit Dresden in 1624, and much discussion took place concerning his teachings. He was himself an object of great attention, and enjoyed the favour of the court. He died on November 27, 1624, soon after his return to Görlitz.

The artist has represented him as busily engaged at his shoemaker's bench: the implements of his trade are of gold and enamel, and remarkably well executed. The pedestal on which the figure stands is richly ornamented with precious stones and enamel. It would seem almost as if the designer had intended a bitter irony by all this splendour, as in Boehme's face and attitude he has expressed the *malaise* and inner struggles of a man who believes he has missed his true calling, and sees himself condemned to a mechanical occupation beneath his powers. This statuette is also by Koehler.

XXII.

The Knife-grinder, in Ivory.

Height $3\frac{3}{4}$ in. Breadth $5\frac{7}{12}$ in.

We have already remarked in our notice of the portrait statuette of the lacemaker, that these small figures, which are so numerous in our collection, formed favourite articles for gifts. It is highly probable that many of them were portraits of persons interesting or well known at one time. At the present day we are in most instances unable to discover who the persons represented are, or what were the circumstances which gave them an interest, while the occasion of their acquisition and presentation remains in equal obscurity. Many of them possess a humorous character, and still excite a smile in the spectator. They are generally of creditable workmanship, the design and modelling are good, and the expression is wonderful, considering the smallness of the scale. The accessories, pedestals, &c., of all are richly adorned with enamelling and precious stones. The specimen in our plate is from the hand of Koehler, and very characteristic of that master.

XXIII.

Two grotesque Figures.

The bodies formed of large misshapen pearls.

Height $5\frac{1}{8}$ in.

A Tazza, or small round Basin, with a Cover.

Enamelled and decorated with arabesques.

Size of the original.

The two figures here given are selected from a complete gallery of such productions. They were executed in the year 1705 by a Leipsic jeweller of the name of Ferbeck. The taste for these grotesque figures was at its height in the latter end of the seventeenth and the beginning of the eighteenth centuries, though it had its origin much earlier; we find traces of it even among the Romans. This department of the collection is extraordinarily rich. The best specimens are from the hands of the jewellers Melchior Dinglinger, Koehler and Nessler of Dresden, Gerardet of Berlin, and Ferbeck of Frankfort. These artists displayed great skill and ingenuity in availing themselves of the accidental forms of the large distorted pearls, which not only suggested their work, but likewise furnished its main material. Many of those here preserved are of great size, and some of the finest lustre. They formed in most instances the trunk and limbs of the figure, while diamonds, precious stones, gold, and enamel, were freely expended upon the inferior parts, and upon the accessories. The workmanship of most of them is admirable.

The richly-enamelled tazza or basin was probably intended for sugar. The style of the decoration is singular, but striking, the colours are brilliant and forcible, and the effect is rich and harmonious.

XXIV.

Drinking-Vessel of Rhinoceros Horn in the shape of a Shell.

Height $15\frac{8}{11}$ in. Breadth $5\frac{1}{8}$ in.

An enamelled gold dragon, bearing the Insignia of the Danish Order of the Elephant, is placed upon the summit of the shell, which forms the cup of this richly-ornamented vessel. Beneath it, Mars and Venus are represented upon an enamelled plaque at the back. The shell is borne upon the head of a statue of Diana in rhinoceros horn, terminating below the waist in the form of a *herma*. On this several small enamelled medallions are to be found, and the whole is lavishly adorned with pearls, precious stones, and enamel. A mistake can hardly be made in attributing this specimen to Melchior Dinglinger, who delighted in mythological *rococo*.

XXV.

Watch and Watchstand.

Height $9\frac{1}{4}$ in.

This costly specimen, from the hand of the jeweller Koehler of Dresden, in pure *rococo* taste, has but little pretension to artistic beauty of form, but makes a very pleasing impression from the judicious application of enamelling and the tasteful arrangement of the precious stones with which it is richly set. The foot is particularly worthy of attention. The watch itself was made by Droynot of Poitiers.

XXVI.

Reliquary of Rock-Crystal.

Height $5\frac{3}{4}$ in. Breadth $3\frac{3}{4}$ in.

The form and ornaments of this oblong coffer leave no doubt that it was intended for the preservation of relics. In the sides and ends are introduced four plaques of rock-crystal, on which are engraved, with extreme delicacy, scenes from the Passion. The cover, which slopes towards the top like a roof, consists of four similar plaques, on which are represented, in similar style, the Marys and the Resurrection and Ascension of our Lord. The coffer is further adorned with enamelled designs, into which are introduced the implements of the Passion, &c., &c.; it has four small pillars at the angles, surmounted by beautifully-enamelled figures of the Evangelists, with their attributes. This reliquary was made in Breslau by Daniel Voigt, a native of Bohemia settled in that city.

XXVII.

Two Pendant Jewels, Orders, or Decorations.

Pendant jewels, under different names, were formerly very much in use as marks of favour from princes, as memorials of weddings, contracts, birthdays, and the like, as prizes at tournaments, and for many other purposes, and may be regarded as contributions to the family and private history of reigning houses. They were worn suspended from magnificent neckchains, or collars of gold, usually presented with them; and upon the death of the receiver were, in many instances, deposited in the family treasury for preservation. It is not difficult to guess the occurrence commemorated by the first example in our plate, where Paris is depicted bestowing the golden apple upon the most beautiful of the goddesses: it was most probably conferred upon a lady at her betrothal.

These decorations or "favours" were generally of beautiful and artistic workmanship, and bore always some reference to the occasion of their foundation and presentation, by means of delicate allegories in the subjects represented, by initial letters in precious stones, mottoes, or other devices.

XXVIII.

Vase of Agate superbly mounted in Gold and Enamel, and richly ornamented with Precious Stones.

Height $16\frac{3}{4}$ in. Breadth $4\frac{7}{12}$ in. Length 12 in.

This costly specimen of the goldsmith's and enameller's art is the work of the celebrated Melchior Dinglinger, and displays perfectly the characteristics of his manner—namely, extreme magnificence of general effect united with great elegance in the details. It has the general form of a lamp, and represents the bath of Diana. The handle is formed by an undraped figure of that goddess, carved in ivory, with one arm upraised as if warding off something. She sits at one end of the oval agate vessel representing the bowl of the lamp, and which is mounted as a bath, beneath a fantastically-adorned canopy; at the other end, above the burner, which is partially covered with a piece of drapery, is placed her favourite dog, keeping watch over her implements of the chase. Along the margin of the vessel, upon brackets, are to be seen several small articles for the use of the bath; and on its outer surface, beneath the figures of Diana and the dog, the portraits of a couple of the fair favourites of Augustus the Strong, the Countess Cosel, and the beautiful Aurora von Konigsmark, are introduced, painted in enamel. Our plate affords but a glimpse of that of the last-named lady, much foreshortened. The whole rests upon the extreme points of the antlers of a stag, which is represented as being torn in pieces by dogs, and forms the foot of the lamp.

It is clear that this design is intended as an allusion to the fate of Actæon, from the inscription in small diamonds, "Effronterie perd—Discrétion sert," surrounding the circular base upon which it is placed.

How highly this work was esteemed by Dinglinger himself is apparent from his having had it introduced into his portrait by his friend Antoine Pesne. An engraving after this picture forms the vignette on the title-page of this work. Dinglinger was born at Biberich, near Ulm, in the year 1665, and seems to have laboured throughout his life with a sincere love of his work, for fame alone, without a thought of gain or wealth. The number and magnitude of some of the productions which issued from his workshop, most of which are to be seen in the Green Vaults, are partly to be accounted for by the assistance which he received from his brothers and other members of his family, whom he summoned to Dresden when his reputation was established; one of the former was a very clever painter in enamel, of whose skill the collection in Dresden presents many valuable examples; the other was a mere ordinary working jeweller. John Melchior Dinglinger died in Dresden in 1731, leaving one son, also a goldsmith: several of his father's unfinished works were completed by him.